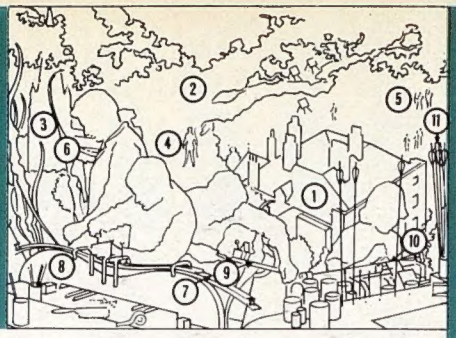
2 APRIL 1966 2s 6d

london life

THE
PERSECUTION
OF THE
LONDON
MOTORIST

HOW JULIE
CHRISTIE
BECAME STAR
OF
THE YEAR



THE BOW AND ARROW MAKER

AT EDWINSTOWE HALL **1** in the heart of Sherwood Forest, the ancient craft of bow and arrow making is continued by people like Les Howis. Address: Edwinstowe Hall, Edwinstowe. (Shell Touring Map No. 3 from your Shell Dealer.)

The Hall is within bow shot of Major Oak, claimed to be the largest in Britain **2**. It was at the Church of St. Mary, Edwinstowe **3** that outlaw Robin Hood **4** is said to have married fair Maid Marion.

Les Howis is not only a professional bowyer and fletcher, but is also a champion bowman. The equipment he makes is therefore of the finest quality and can be tried out by toxophilists on the large butts **5** immediately adjacent to the Hall, at ranges from twenty to one hundred yards.

About the times of the battles of Crécy and Agincourt, bow and arrow making was a thriving industry in Britain. Used as both munitions of war and weapons of the chase, bows were made from yew, often imported from Spain. In those days legislation required that every 'tun' or cask in which wine was imported had its quota of yew staves for bow making. Modern bows, however, are made-up of laminations of layers of wood and glass fibre.

The bows, appropriately named 'Knight' **6**, 'Outlaw,' 'Bandit' etc. are made in the workshops of Cresswell, some eight miles from Edwinstowe. Starting with the rough shaping of the solid handle section, laminations of glass fibre and Canadian Hard Rock Maple **7** are built up on a special jig seen in **8**. The natural beauty of grain and texture of such woods as Indian Laurel, Brazilian Rosewood and other exotic hardwoods, together with careful shaping **9** of the graceful flowing curves give each completed bow a unique individuality.

The fletching is an industry in itself and is done at the Hall, mainly by local girls. The shafts of the gaily coloured yet deadly accurate arrows, seen in **10**, are now made from aluminium alloy or glass fibre tubing with nocks to fit the bow string. The fletching areas are specially treated to receive flights of carefully selected turkey feathers **11**.

Visitors are welcome between the hours of 9 a.m. and 5 p.m. on weekdays (12 noon on Saturdays) or at other times by appointment.

England and Wales have many such skilled craftsmen bringing centuries-old traditional techniques to bear on modern production problems. You can write for a list to the Rural Industries Bureau, 35 Camp Road, Wimbledon Common, London S.W.19.

Also, the free monthly leaflet *'Go Shell,'* covering local events and information in your area, is available from your nearest Shell station.

Illustration : Jean-Leon Huens

Visit our Country Crafts—Go Shell

SHELL

INSIDE

London's highest building, the almost legendary Post Office Tower, is to be opened to the public (although no one has said so) on 19 May. The 620-foot, £2,500,000 tower, started in 1961, is now virtually complete. Shortly, the GPO will tell the rest of the Press they can come and see them on 25 April and after – Bobby Butlin's revolving restaurant will also be functioning, but not publicly, by the end of May. The restaurant – called, as we told you, The Top of the Tower – will be serving a number of "dry-run" meals before the official opening in June, to discover and solve any problems. The public will, when the Tower opens, be able to visit the three observation floors, and it is likely that the cost of a trip to the top will be four shillings a head.

LONDON LIFE
INCORPORATING THE TATLER

Julie Christie, awarded an Oscar last week by the British Film Academy for her performance in "Darling," says she is just a passing fad. Is this just overmodesty? Almost certainly. Page 16

Bronislava Nijinska, choreographer sister of the legendary Nijinsky, has been personally supervising the revival of her famous expressionist ballet "Les Noces" for the Royal Ballet. Page 20

British models – including the one above – have been to Paris to publicise the "London look." London Life was there to bring back Paris reactions – "all agog at the girls' skirt lengths." Page 14

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Also – London Life's comprehensive guide to everything that makes London the entertainment capital of the world, starting on page 43 . . . its night life, the theatre, the cinema, music, opera, ballet, art galleries, restaurants and sport.

The Magic Carpet Inn, one of Chelsea's best-known restaurants, has been sold to Alvaro Maccioni, former manager of the Trattoria Terraza, who will re-open it this weekend as Alvaro's, specialising in Tuscan food. The collection of nude oil-paintings which lined the old Magic Carpet has gone for ever – they don't fit in with the new decor by Apicella Enzo.

"110 in the Shade." the musical version of *The Rainmaker,* is still scheduled to come to London one day—but no one knows when. It has been in the queue for the Palace Theatre for two and a half years, waiting for *The Sound of Music* to close. The Emile Littler office here have suggested that another theatre might perhaps be a more immediate proposition, but the American management remain adamant that they want the Palace—and *Sound* is taking heavy bookings at the moment for January, 1967.

This Easter Monday's equine parade in Regent's Park will be much larger than usual: the Whit-Monday Cart Horse Parade has been cancelled—there aren't enough cart horses left—and it has been amalgamated with the Easter Monday Van Horse parade.

The National Trust should announce this week the name of the new custodian of Bernard Shaw's house at Ayot St Lawrence. Mrs Muriel Boucher, who has been there for 10 years, announced her retirement over 18 months ago, and the Trust advertised for a successor without any success all last year.

continued overleaf

THE KNITWEAR HOUSE
HUPPERT
64 REGENT STREET
PICCADILLY CIRCUS
W.1

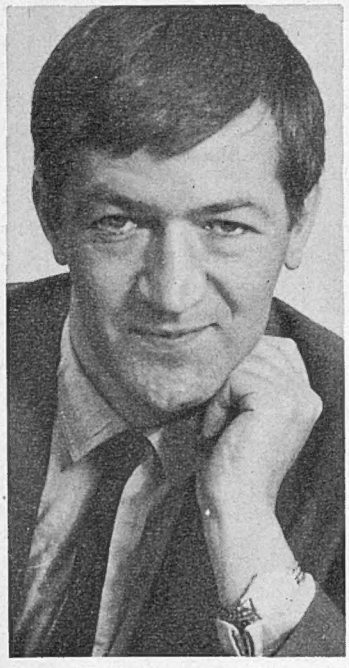
THE KNITWEAR HOUSE
HUPPERT
64 REGENT STREET
PICCADILLY CIRCUS
W.1

INSIDE LONDON LIFE

continued

Finally, in despair, they told the Press that there was a job going, salary plus rent-free flat in beautiful surroundings, and got 150 applications. A short list of 20 was drawn up at the beginning of the month, and the final choice was made last weekend. The custodian has to keep the house as it was when Shaw died, and show some 10,000 visitors a year round.

Adrian Mitchell, rather to his own surprise, has earned enough from the successful Broadway run of the *Marat-Sade* – which he adapted – to resign from his post



as *TV* critic to the *Sunday Times* and settle down to full-time writing. "I am betting on myself," he says. "The money is just about enough to pay my builders' bills and leave something to live on – while it lasts." Mitchell has a number of projects to fill the time. He is writing a novel, a book of poems, a play, the songs for another play, and the libretto for Peter Hall's production at Covent Garden this summer of *The Magic Flute.*

Mr Robert Jenkins, the former MP for Dulwich, who is now a Bow Street magistrate, has just been re-elected president of the British Phrenological Society. Although not a qualified phrenologist – reader of cranial bumps – Mr Jenkins is very keen on the subject and is to publish a book next year about the bumps on MPs' heads – he spent 12 years in the Commons gazing at them. A fellow-member of the Society, and the country's oldest (at 74) practising phrenologist is Mr Alfred Vandervelde. He has already passed judgment on some distinguished political bumps. "Mr Wilson has the bumps of a very clever man – he ought to have been an actor," he says. As for Mr Heath: "He has the gift of the gab, a forceful character. Grimond is one of the most honest of the lot – a man of simple character."

Dave Case is a 28-year-old New Yorker who has been living in Earls Court for the past four years. During that time he has managed to maintain his average of one book a month – he was finishing his 83rd last week, starts his 84th as you read this. The books are strictly for the American paperback market – their characters tend to sling back a fast Bourbon before slapping the scantily clad moll about the chops with a .45. Mr Case is confident he can remember all he needs to know about the sleazier side of Manhattan while living in the slightly less neurotic atmosphere of New South Kensington. "In any case," he says, "I am well ahead on my betting – and there aren't any betting shops in New York."

Carol Lynley and Gig Young are due in London in a couple of weeks to begin shooting of the Seven Arts film "The Shuttered Room": they will co-star with a monster, as yet uncast.

Epstein's bust of Sir Stafford Cripps in the crypt of St Paul's has lost its spectacles. A souvenir-hunter has apparently wrenched off the wire-frame "glasses," which Epstein himself added as a touch of naturalism. The Cathedral authorities have no plans to replace them, although since they went a number of visitors have failed to recognise the sculptor's subject.

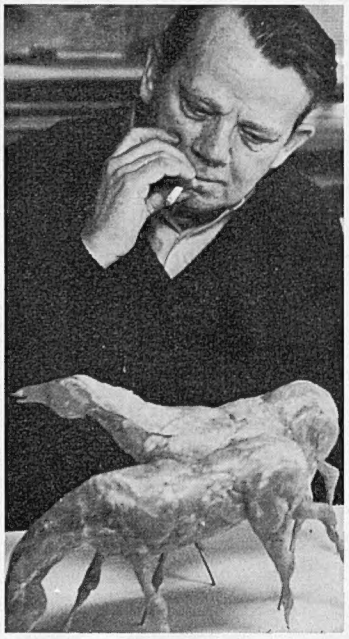
Lord Holford's plans for the redevelopment of the southern and south-western precincts of St Paul's are expected, according to the City Corporation, "any day now." Lord Holford has been at work on them – for a fee of 7,500 guineas – since October, 1964. The area involved lies between Ludgate Hill and the south face of the Cathedral. Catert Lane is to be extended to the south-east corner of the new Ludgate Square, so that Ludgate Hill becomes a ceremonial approach-way to the Cathedral's main doors. Planned developments are expected to include church premises, office blocks, shops, flats, a new open space, and parking lots for both cars and coaches.

Dr Tubby Clayton, founder of Toc H, is due back shortly from a three-month world tour he started immediately after his 80th birthday in December. He has been to Australia, New Zealand, the USA and Canada. He is reported from San Francisco as saying he felt fine, was enjoying it very much, and intended to go on travelling for years to come.

The Madden Gallery, in Duke Street, specialising in modern French and Spanish paintings, is giving the Tate some competition. It has taken to opening on Sundays, normally a dead day for the private galleries. According to the Maddens, the attendance so far justifies the scheme.

London antique dealers report a brisk upswing in exports of floral-patterned Victorian bedpans: they are going to New York where there is a fashion for them as canapé-dishes.

Dale Maxey, whose child's guide *Seeing London* has just been published by Collins, is working on a sequel, *Seeing Israel.* He and his wife Betty, who is also an illustrator, have just returned from a fortnight's tour of the country,



taking extensive notes and innumerable photographs for reference. New Yorkers, and childless, they have lived for the past five years in Kensington with four cats, and spent much of the past year exploring London for the guide. "So much thought," says Mr Maxey, "has gone into the craftsmanship of London, but so few people who live here ever notice. I have enough material left over for at least another book."

London has 3,154 genuine Hong Kong and mainland China-born Chinese: and not one lives in Chinatown – in fact, there aren't any in the whole of Poplar, Stepney or Bethnal Green. Limehouse has lost out to Kensington, Paddington, Wandsworth and Hampstead, who account for 1,360 out of the total between them.

The Tower of London will have a new underground Crown Jewel House by 1967. Work is at present going on there. When the scheme was first mooted, the estimated cost was £100,000: the contracts were placed at £200,000: last year's provisional figure was £240,000: and the Ministry of Works are now hoping to come out for around £323,000. There is, however, no danger that the contents of the building will be sold to meet the final bill.

The Mount Royal Hotel's Election Night menu features "Harold's Sole Concession," "Jo's Cafe" and bottles of "Pouilly Hume." Don't drink too much or you may get maudling as the night wears on.

Ivor Novello will be among the first London shades to benefit from a recent GLC decision. They have abandoned their old rule against erecting blue plaques on the homes of the distinguished until they have been dead for at least 20 years, and cut the qualifying period to 10 years. Novello's old flat in Aldwych, next to the Strand Theatre, is high on the list for marking.

Next exhibition at the O'Hana Gallery, Carlos Place, is by a 48-year-old artist called, tersely, Haig. He is in fact Earl Haig, a distinguished painter, but he has taken to leaving the Earl off because, he says, people never believe he is one. The exhibition opens on 21 April.

The Royal Exchange is being fitted with anti-bird wiring. All stone ledges and ornaments round the building are to be electrified so that invading pigeons and starlings are repelled by stiff shocks. St Paul's already has this system in operation.

Digit dialling is with us, and bound to usurp the lovable old POPs, TIDs and KIPs in due course: Amas, a marketing agency, has just moved from the Temple Station (and familiar COV) to Temple Chambers, and, according to their change-of-address card, a nine-figure number. The first number is zero: traditionalists will be relieved to hear that five out of six attempts to dial the new number got no farther than the zero before one of the GPO's patent sound-effects took over.

The Diplomat Restaurant in Mount Street has introduced a private cellar scheme for regular patrons. One selects one's wines;

they are put in a special bin, the bin locked, and the customer is then given the key. When a bottle is needed, the customer hands the key – on a special "CD" key-ring – to the sommelier.

Willow Morel is about to become the first-ever woman member of the London Federation of Master Builders – having been a builder for just six months. Miss Morel was an interior decorator until last October, when she decided

that there was more fun to be had from doing the work than from simply planning it. She now employs 10 men, including a male secretary, and handles the sales, estimating, purchasing and design herself. She has had no difficulty persuading builders to work for her. "They all like telling people they work for this dotty bird," she says. At the moment her squad are working on two conversions, including a £4,000 job in Ebury Street: "But I want," she says, "to start *real* building as well as converting as soon as possible."

Government plans to build on a clear site in Carey Street have been shelved. Due to start last October as part of a £1,250,000 scheme, it has now been decided that we just can't afford a new Bankruptcy Court.

County Hall has just completed ten years' work on the parish registers of London, and a complete guide to the whereabouts and contents of some 300 will shortly be available.

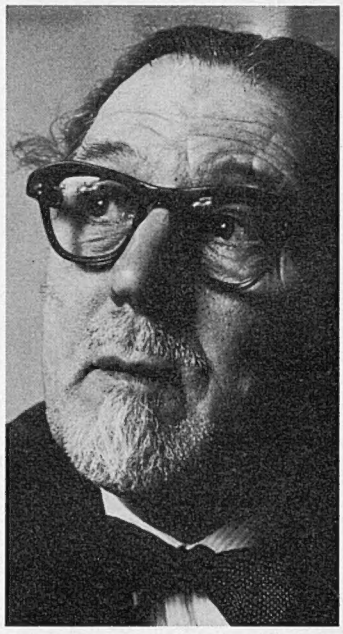
The Steptoe Industry is to have its own trade fair – the Scrap and Waste Exhibition – at Olympia from 17 July to 21 July next year. According to the prospectus issued to potential exhibitors, the scrap trade is in desperate need of old computers, rubber tyres and clean rags, but does not want "pernicious contraries" – plastic drinking cups, speciality inks and magnetic dyes which can ruin pulping machines and whole batches of paper or rags.

From Air France News: " A further interesting item is that 1,375,000 packets of chewing-gum were issued aboard Air France flights (in 1965). If all this chewing-gum were laid end to end, it would measure 65 miles – the distance from London to Northampton UNSTRETCHED." And if we get nasty with de Gaulle, that's just what they'll do.

Steam-age flat-irons – you put them on the stove and spit to test – are still available in one or two London shops at 7s each. They are made, in virtual secrecy, by a firm in Tipton, Staffs, whose principal market is Africa. If it was widely known, the firm fears, "we would get a lot of dear old ladies wanting us to post them an iron – and the postage would be more than the iron."

Ornette Coleman, Jim Hall, the Horace Silver Quintet and Hank Mobley are among the stars booked for Ronnie Scott's Club in the next few months. According to Scott, he also expects a visit from the distinguished German critic Mannheim Stoned.

Walter Bird, the portrait photographer, is on his way to his first 5,000 completed jobs for the National Portrait Gallery in Trafalgar Square. They have commissioned him to make sure



they will have in years to come a pictorial record of the famous people of our era – and they can no longer assume that famous people will be painted for posterity. "I like to take controlled and beautiful pictures in a calm moment," he says. "Every subject takes about 100 minutes." A few of those he has recorded so far: Harold Wilson, Susan Maughan, Lord Beeching, Sir Billy Butlin and Dame Alicia Markova.

June Campbell-Cramer has been on a fleeting visit here from Majorca, where she works, arranging her forthcoming one-woman exhibition. She brought with her just three of her paintings – which the Customs let through without comment, despite the fact that they had attached to them dried fish, alcohol-pickled black

beetles, and the odd chicken's-head. She will send over a further 20 or more for the exhibition in the summer, and keep her fingers crossed that she isn't asked for an import licence for any organic additions to the work. Miss Campbell-Cramer used to be a leading London model, but now spends nearly all her time painting, occasionally eking out her income with a photographic assignment in Majorca. Since her work has begun selling here at between £60 and £100, she will probably give up entirely modeling soon.

Crosby Hall, the City's most ancient hall, celebrates its 500th birthday this year: not in Cheapside, where it was erected in 1466 by Sir John Crosby, but by the river in Chelsea, where the entire building was moved in 1909. It is now the home of the Federation of University Women. In readiness for the celebrations in October – a concert, a dinner and several parties – it is being redecorated: the original oak beams are being ornamented with gold leaf at a cost of £5,000.

The Royal Ballet performed Stravinsky's *Les Noces*, choreographed by Bronislava Nijinska, the other day. The score demands, and got, four grand pianos. Goncharova's design dressed everyone in white blouses and brown trousers or skirts. The *Daily Mail*'s Oleg Kerensky . . . "dressed in uniform grey and white." *The Times* . . . "Bronislava Nyinska's choreography." James Kennedy in *The Guardian* . . . "Stravinsky's percussive score (two grand pianos and all)." And the *Financial Times*, loath to assume anything of their readers, referred throughout to *The Wedding*.

MAKE A DATE

THURSDAY 31 MARCH

Boxing: The Duke of Edinburgh will attend a "Boxing Meeting" sponsored by the Anglo-American Sporting Club in aid of the National Playing Fields Association and the Jewish Charitable Trust, at the London Hilton Hotel. Men only. Boxing in the ballroom.

FRIDAY 1 APRIL

Reception: The Queen and the Duke of Edinburgh will attend a reception at Goldsmiths' Hall, Foster Lane, EC2, for returned members of Voluntary Service Overseas and other voluntary service schemes.

Concert: Julie Felix gives her first solo concert in aid of victims of the African famine, at the Royal Albert Hall, 7.30.

SATURDAY 2 APRIL

Concert: Bournemouth Symphony Orchestra, conducted by Constantin Silvestri, will play Liszt and Shostakovich, pianist Jose Iturbi, Festival Hall, 8.0.

SUNDAY 3 APRIL

Choir: The Bach Choir will sing the *St Matthew Passion* at the Festival Hall from 11.0 am – 2.30 pm.

MONDAY 4 APRIL

Visit: The Queen and the Duke of Edinburgh will visit Buckingham, Stony Stratford, Wolverton, Newport Pagnell and Bletchley.

Opera: *Elektra* at Covent Garden, 7.30 pm.

TUESDAY 5 APRIL

Dinner: Farmers' Union Annual Dinner at London Hilton Hotel. Principal guest Harold Wilson.

Opening: Esso Motor Hotel at South Mimms, Herts.

WEDNESDAY 6 APRIL

Season: 1966 Shakespeare Season opens at Stratford-on-Avon, with *Henry IV*.

Premiere: *Viva Maria* at the Curzon Cinema.

THURSDAY 7 APRIL

Service: The Queen and the Duke of Edinburgh will attend the Maundy Service in Westminster.

FRI-SUN, 8-10 APRIL

Bridge: Guardian Easter Bridge Tournament at the Europa Hotel. Entry fees 9 guineas, 11 guineas and 13 guineas, including three nights' accommodation, breakfast and gratuities. Over 60 French contenders and also entries from Belgium and Holland.

WEDNESDAY 13 APRIL

Premiere: *Funny Girl* starring Barbra Streisand at the Prince of Wales Theatre.

FRIDAY 22 APRIL

Awards: The Duke of Edinburgh will receive the Variety Clubs International Award as the Humanitarian of the Year, at the Royal Festival Hall.

MONDAY 11 APRIL

Racing: BRSCC Oxfam Easter Trophy car races at Brands Hatch.

THE PERSECUTION OF THE LONDON MOTORIST

Beset by forests of traffic signs, by conscientious traffic wardens, by lack of parking facilities, by the inadequacy of the roads themselves and by the unsympathetic attitude of the authorities, it is no wonder that at least half of London's motorists feel persecuted, says RODNEY BURBECK

Every day, 70,000 to 80,000 vehicles jostle for space in central London's streets. According to an AA sample poll, more than half of those drivers feel they are being persecuted. From every quarter, including official sources, this is clearly substantiated. And last Thursday, the Standing Joint Committee of the RAC, AA and RSAC announced they had put three questions "of vital importance to the motoring public" to all General Election candidates.

These asked candidates if they would: press for a reduction in motor taxation, as a matter of immediate priority in the national interest; press for a greatly expanded construction and development programme on roads; and would they agree that the ultimate responsibility rested with the Government for ensuring satisfactory car parking.

The motorist's problem is going to get worse. By 1968, the Greater London Council will be operating a parking control system covering 40 square miles of the capital, compared with the present meter zone of only eight square miles.

Official blueprint

This means that literally every millimetre of public highway within the new area will be under some form of parking control. Transport Minister Mrs Barbara Castle firmly supports the GLC in its determination to drive non-essential motorists off the London streets. But with each successive, official blueprint, estimated costs spiral and the administrative machine to be used in curbing drivers becomes more unwieldy.

Last year, revenue from parking meters in central London totalled £898,673. But it cost £716,281 to collect it and maintain the control on motoring in London.

This means that only £182,000 was available for ploughing back into statutory off-street parking facilities. The "sweetener" of car parks and multi-storey garages promised to motorists when meters and traffic wardens were introduced is unlikely to materialise unless the expensive bureaucratic machinery is curtailed.

More meters

But according to the GLC blueprint on parking policy for central London, the cost of curbing traffic will be vastly increased. More meters will have to be installed. More traffic wardens will have to be found. They are understrength as it is. At the end of January, the establishment figure was 631. Actual force of the most hated men in town was only 467.

They work two shifts each day: from 8 am until 4 pm, and 11 am-7 pm. Each year, they give luckless drivers over 200,000 tickets for parking.

In the name of progress, the GLC will step up their persecution programme in the next two years. Their justification for introducing the new inner-London parking area is "the need to deal with the rapidly increasing congestion in the streets in the centre of London."

Their aim is "to create conditions in which traffic can flow freely and safely, trade and commerce can be carried on without hindrance and people can use their cars if they need to." One of the principals behind the new plan is Mrs Jane Phillips, chairman of the council's Highways and Traffic Committee. She describes last week's meeting of representatives from the GLC and London borough councils to discuss the 40 square miles proposal as "a milestone in local government."

Mrs Phillips and her colleagues were told by Mrs Barbara Castle that she firmly supported the GLC policy. After the conference, Mrs Phillips said that Mrs Castle and the Home Secretary are working together to tackle the "formidable but vital problems."

The GLC describe their plan as the "right immediate positive parking policy." And they say bluntly they are bent on discouraging car-commuting. But they foresee problems in this direction if public transport is not improved. The proposed new control area has about 1¼ million residents, owning about 150,000 cars.

Under their scheme, there will be further restrictions on waiting and loading; the full length of main roads, "where practicable," will be declared non-parking areas. They also intend to charge residents a minimum of 1s a day for parking in a "resident car owners' reservation (not necessarily outside the resident's own home)." And to the confusion of traffic signs will be added a proliferation of new signs and directions.

Detailing the effect on car-commuters, the council say: "In the areas of Westminster and Kensington and Chelsea, just west of the present meter zone, little or no space will remain for car-commuters at all. And over the whole area car-commuters will, in general, be able to park only in places substantially less convenient for them than now."

2,000 wardens

To enforce the new regulations, more policemen will inevitably have to be diverted from essential crime-fighting to traffic duties. The council say they cannot, meantime, work out the scale of staff and equipment that will be needed, and they admit "there might be a need for something like 2,000 wardens instead of the present 400-500, with additional accommodation and equipment."

As a result, the harried motorist will have to contend with more interference from wardens and further restrictions on his driving in the form of traffic signs.

At present, over the mile-long traffic artery of Oxford Street, a driver going from east to west has to concentrate on the following signs: 11 No Right Turn; 15 No Entry; 5 No Left Turn; and warnings of three box junction experiments.

The drawbacks

Is it worth driving at all? One man who suggests that anyone thinking of buying a car should consider the drawbacks first, is Mr P J van Raat, former administrator of the now defunct Motoring Defence League. "Anyone seriously sitting down and thinking about it wouldn't consider buying a car. I've been driving 34 years myself and I know," he says. No one knows better than bearded, bluff Mr van Ratt, because he was on the receiving end of the complaints of 10,000 motorists who rushed to join.

Unfortunately, they didn't rush to renew their subscriptions and the League died for lack of money. But while it crusaded and pioneered manfully on behalf of the persecuted motorist it was an effective thorn in the side of the persecutors. Letters bombarded the Prime Minister and leaders of the political parties. The Queen received a petition telling her: "It is earnestly and sincerely felt that the liberty of Your Majesty's subjects is being seriously endangered. Thousands of motorists are being prosecuted daily for trivial offences. . . ."

And it added: "We deplore the persecution of drivers of motor vehicles as evidenced by the letters received by our League and reports in the Press. We are concerned about the inability of magistrates courts to deal with alleged offences within a reasonable time thereby causing unnecessary mental anguish to Your Majesty's subjects."

In the front line of the traffic war — Trafalgar Square, and (below) some of the human and inanimate combatants

The petition was referred to the Minister of Transport who gave it "careful consideration." Meanwhile the anguish of Her Majesty's subjects continues. Mr van Raat told us that most of the moans from his members concerned traffic wardens and the police. "Some members expressed the view that it seemed to be the policy of these people to 'do' the motorist as often as they possibly could.

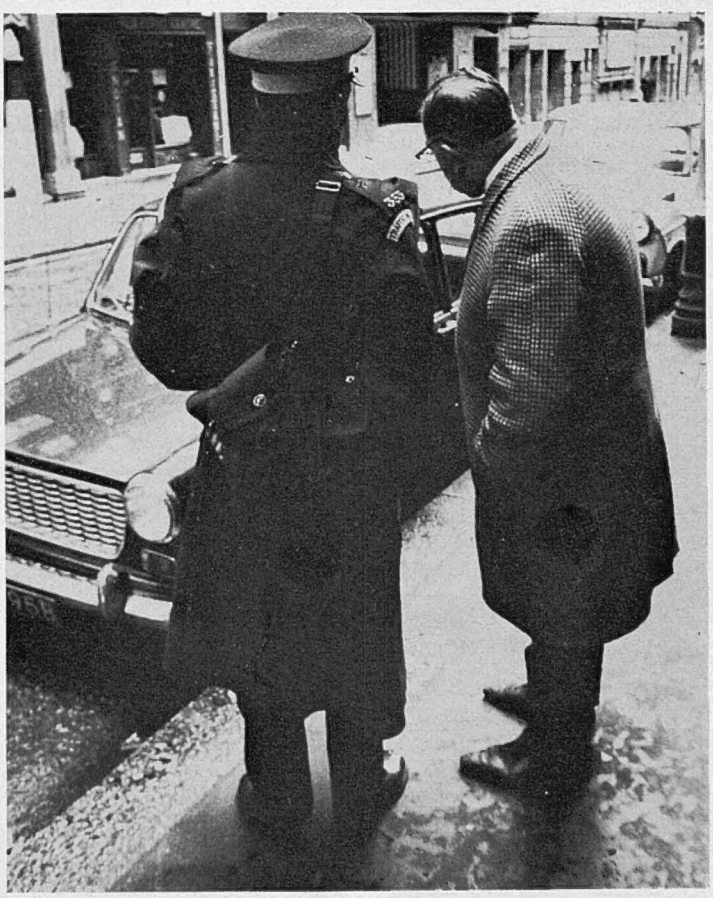
"In fact, we found that about 45 per cent. of the complaints were justified. The others were just trying it on. The trouble is the motorist isn't really educated himself. The motorist as a whole is discourteous and until we get more courtesy all round we are not going to achieve very much. Wouldn't it be nice to see traffic signs which read: '*Please* do not turn right'?"

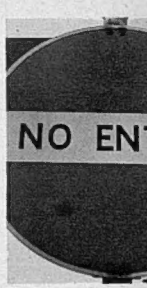
Strong word

What is the attitude of the official motoring organisations? We put this question to both of them: "Is the London motorist persecuted?" The AA said: "Of course there are two sides to every problem."

The RAC said they thought "persecuted" was rather a strong word but quoted their chairman, Mr Wilfrid Andrews, on parking: "The motorist is made the scapegoat for the failure of the authorities to provide adequate facilities for the rapid increase in the number of vehicles on the road."

And the AA last year made a survey of motorists' attitudes to all aspects of driving and came up with the conclusion: "The fact that more than half the sample expressed some feeling of persecution, if only mildly, indicates the need for the authorities to take more effective steps both to inform the public of the introduction of new motoring measures and more important still to explain the reasons why they are necessary."



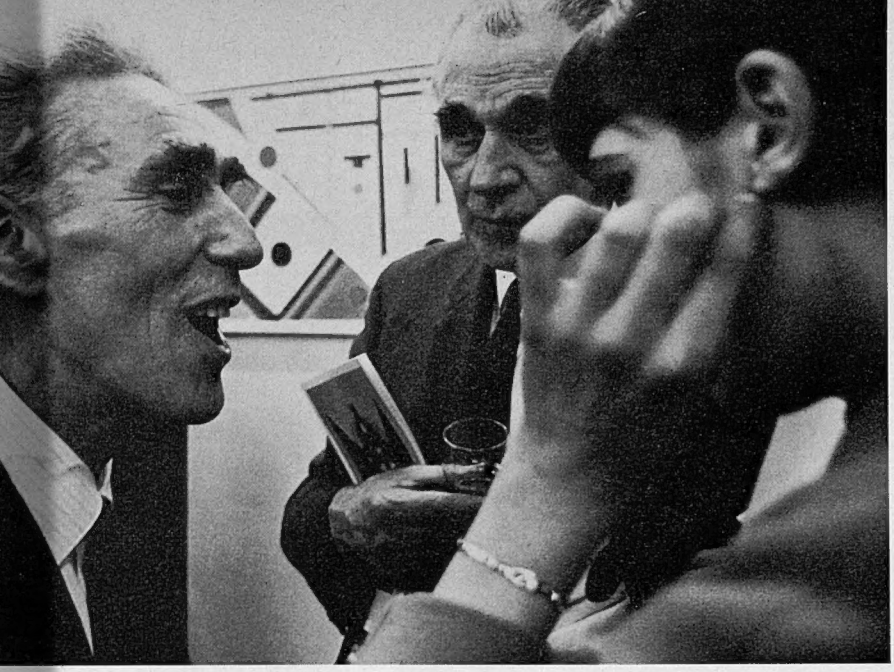


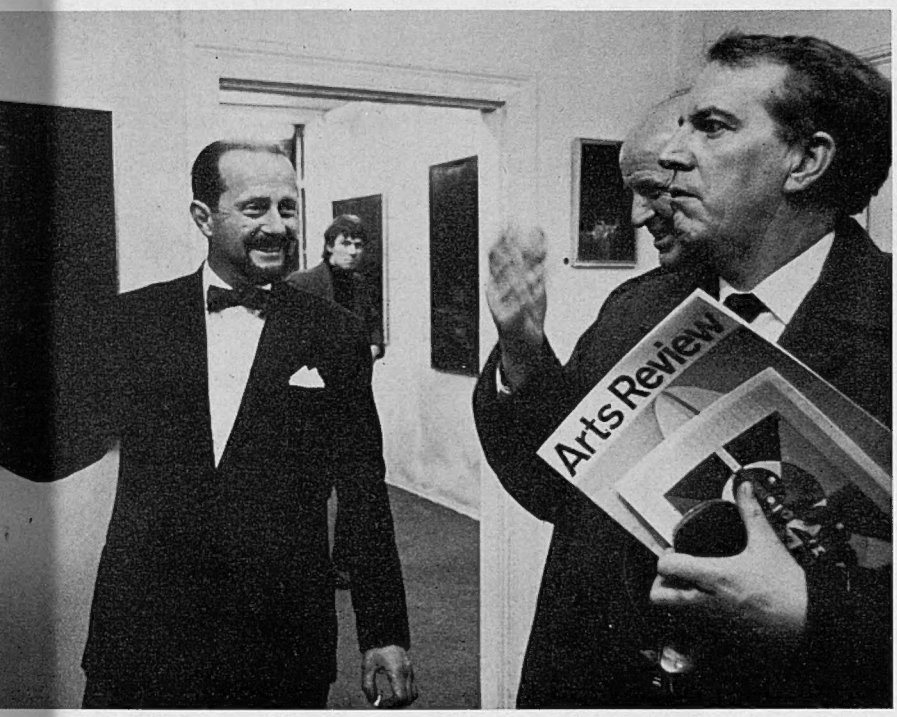
PARTY TIME

The Brazilian Ambassador, M. Carlos Alves de Souza, with Lord Thomson of Fleet at the viewing of a collection of paintings—including works by 30 young British artists—that the Brazilian millionaire M. Assis Chateaubriand is presenting to leading art galleries in South America.

Dr S Leonard Simpson, chairman of Simpson (Piccadilly) Ltd, with the Duchess of Northumberland, Alderman A L Newman, chairman of the North-East Development Council, Mr George R Chetwynd, director of the North-East Development Council, and the Duke of Northumberland during a tour of the North-East Exhibition held at Simpson (Piccadilly) Ltd.

At the party Pan Books brate the p publication Naughton's Above: Mr Murphy, Mur vin, Georgin and Peroni Left: Julia Fo stars in the f with Lewis producer-dire the film. Eleanor Br Michael Cai Cilla Black.

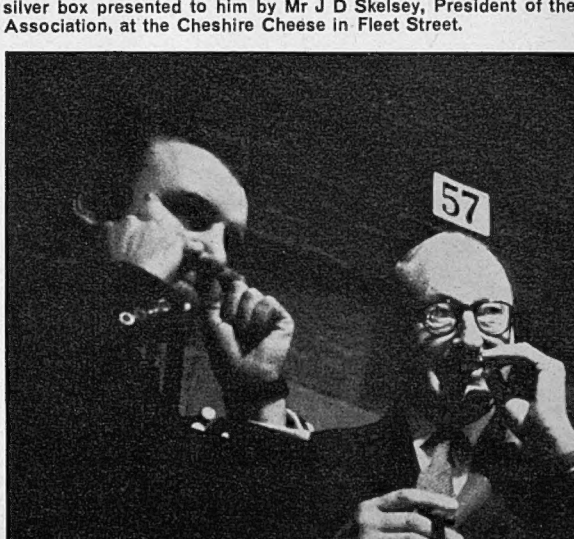




At a private view for two exhibitions at the Drian Gallery. Top: Edward Rogers, whose constructions are on view on the first floor. Above: Zbignief Adamowicz, whose paintings are on the ground floor, with John Neville, an art teacher. Left: Paul Ableman, the writer, with Pat Tormey.

Above: Selfridges celebrated their 57th birthday with the annual cutting of a cake—this year by comedian Jimmy Tarbuck.

Above: Zvia, the sculptress, at the Ewan Phillips Gallery at-home when they celebrated their first anniversary. Below: At the annual meeting of the Society of Snuff Grinders, Blenders and Purveyors, Mr Acker Bilk is made an honorary member, takes snuff from a silver box presented to him by Mr J D Skelsey, President of the Association, at the Cheshire Cheese in Fleet Street.



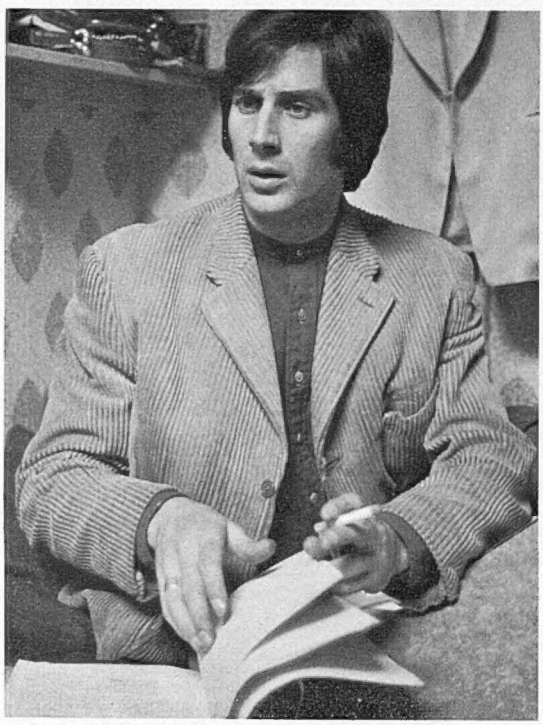
THEY'LL DIG FOR WATER IN SAHARA

The two 27-year-old Britons pictured above are just setting out on a journey that will take them across the Sahara Desert – digging for water all the way. They will be testing out a recent amazing discovery by Ray D Jackson and Cornelius H M van Bavel of the US Water Laboratories in Arizona, that water can be obtained in a desert simply by digging a hole in the sand, placing a bucket in the hole, covering it with a sheet of plastic and waiting for changes in temperature and consequent condensation to provide "dew."

David Dagley (*right*) and Philip Carte (who is with David in the picture above) reckon that since one bucket collects one pint a day and they will need at least four pints a day each, progress, even with a lot of buckets, will be slow. Perhaps a month to six weeks for the desert journey, taking the "short cut" – that is, 1,382 miles from Tripoli via Sheba to Lake Chad.

The temperature will be about 140°F in the shade, but once they reach Nigeria they will catch the end of the rainy season. Their route is then through Kenya, the Congo, Tanganyika, Mozambique, Rhodesia and so to Capetown where they will rest – and start to think about the return journey.

David is a freelance photographer and Philip has been farming ever since he left the Army about two years ago. They have never travelled together before; Philip went to the Sahara with an expedition last year and David spent about 20 months in South Africa ("but never roughing it"). They conceived the idea of this trip last November, since when they have steadily been working on plans. Most important of all, they persuaded Haflinger to sponsor the trip. Haflingers (the word means "mountain pony") are amazingly tough little vehicles, almost as



small as a Mini Moke, but with four-wheel drive. A few months ago Philip and David went into training – driving in a water-logged, muddy beet field, in which other vehicles had got stuck. The brave little Haflinger won through.

Into the Haflinger they will pile lots of tinned food, a shotgun and rifles (in case), cameras, a tape recorder, medical supplies, and several volumes of Evelyn Waugh, as well as plenty of buckets and plastic sheets. They must also take water with them. It is illegal to enter the desert without water supplies and there are desert officials to check this before you set out. But David and Philip hope to be able to prove that canned water was not necessary for them.

SARAH DRUMMOND

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Drag is a term that means dressing in the clothes of the opposite sex. When Judy Garland or Marlene Dietrich do it their sexuality is increased; when men do it there may be dubious overtones. However, London possesses a small group of female impersonators who use drag as an extension of comedy, who know their business, and keep an old tradition alive, writes J. ROGER BAKER.

THE ART OF DRAG

It is frequently observed that Danny La Rue has made female impersonation respectable. Perhaps it would be more accurate to say that Danny la Rue has made *himself* respectable, winning after a career of almost 20 years the accolades of interviews in show-business columns, and serious consideration from the *Sunday Times* magazine. When later this month he goes into his first West End musical, his legitimacy will be complete.

Female impersonation, while a well-established branch of legitimate show-business, has always acquired dubious overtones when extended beyond pantomime. Danny La Rue has achieved this breakthrough, has created a world where the pantomime dame is a very distant relation. As he says himself: "If I did a pratfall, people would want to help me up." Consequently in his own pantomime appearances he presents an Ugly Sister who gets her laughs from overblown glamour, leaving the knock-about to his partner on these occasion, Alan Haynes.

Tightrope

Danny La Rue is not the only drag artist on the scene, but he has managed to make his name synonymous with female impersonation to a wide audience. After building up a considerable personal following in cabaret first at Churchills, later at Winstons – both along Bond Street – he opened his own nightclub in Hanover Square. Here through business acumen (he has a hand in practically every aspect of the establishment) and through an ability to walk the tightest of ropes across his act, he has retained a high standard of entertainment and of audience: Judy Garland, Noël Coward, Margot Fonteyn are regulars.

He surrounds himself with talented revue players – Ronnie Corbett, Toni Palmer, Jenny Logan among them – and returns in a series of spectacular appearanes including a ballet send-up which is said to have amused Dame Margot and Nureyev no end.

But throughout the evening one is never allowed to forget that Danny La Rue is a man. He will make asides in his normal voice, or lower it alarmingly for an aggressive second or two. In this way the audience is constantly reminded that female impersonation is as legitimate and expert a talent as any other form of theatrical expression.

Those soldiers

Trevor Morton, who for more than 25 years has been a successful pantomime dame, claims that war-time drag shows like *Soldiers in Skirts* ruined the scene for more serious artists. "They used to call them puff shows," he says, "and got themselves a bad name." And so they gradually petered out leaving only the most talented artists to survive. Among these was Danny la Rue, who started playing female parts in naval concert parties and plays. When the post-war revue in which he was touring – *Showboat* – ended, he gave up the stage and went into sales display. One evening he was challenged to do a cabaret for a giggle. He did, and promptly resumed his career.

Basically, there are two types of female impersonator: the comedy dame and the glamorous bitch. Today the former gets his work mainly in pantomime and summer season shows and, like Billy Wells, can slot into one of the increasingly popular Old Time Music Hall bills. One of the funniest and cleverest of comedy drag acts is Mrs Shufflewick, known universally as Shuff, to the trade as Gladys and to a handful of close friends as Rex – his real name is Rex Jamieson. He is one of the few artists – in any field – who can keep a boisterous pub audience in silence. He has appeared in pantomime and music hall, and has been featured on the BBC.

Alan Haynes bridges the gap between comedy and glamour. He runs his own club, The Two Decks in Rupert Court, Soho, and appears in the intimate supper cabaret there, doing, among other things, an imitation of Marlene Dietrich.

Pubs, clubs and private functions are the main fields in which these artists work, but one who has struck out on an entirely original course is Jean Fredericks, a French-Canadian who has been living in this country for almost five years. He is a large young man with a powerful singing voice of extreme range. Professionally trained as a singer he was for a while a member of the chorus at Sadler's Wells.

His act consists of a straight operatic and song recital; the last was at Chelsea Town Hall, called *Recitals are a Drag*; it was put on to record. Another recital comes up at the Chenil Galleries next month. His recitals begin straight and for the first half at least he mantains the illusion, does not speak and behaves like any other *lieder*-singer. After the interval the gestures become exaggerated, the singing wilder and backchat with the audience evolves. "After studying the rigid do's and don'ts of singing, I put on my wig and immediately I can break all the rules," he says.

The women

Breaking the rules is probably the secret of the successful act. Hostility on or off stage is rarely encountered and most female impersonators agree that their best audiences are women. Says Trevor Morton: "It's the women that make a star. Men aren't interested." Terri Gardener and Barri Chatt, a successful comedy team, recall a season when women would bring them old evening dresses and carloads of assorted items of drag. Some believe that this appeal is because many women appreciate a rivalry that has no basic competition. Others feel that a good female impersonator can give women a vicarious release by behaving in a way society does not allow a woman to – by being blatantly sexual.

Many "dragsters" get their laughs by sending up the heavily glamorous show business female. Danny La Rue does a celebrated Dusty Springfield; Marlene Dietrich, Diana Dors and Sabrina are naturals. The female impersonator can achieve those larger-than-life qualities that make such women celebrated. Consideration of female impersonators can lead into a mysterious frequently distasteful half-world of the sexual transvestite, of hormone pills and dubious rites. Because of these connotations most artists in this field are very careful about their publicity and their image.

Shudders – and fun

It may be that the female impersonator has reached his high point, that public opinion is moving away again. But on the stage and in the cinema there is an increasing use of drag for dramatic effect.

Tony Perkins, it will be remembered, dragged-up for his killings in Hitchcock's *Psycho*; there was *Some Like it Hot* in which Marilyn Monro was in direct competition with Tony Curtis and Jack Lemmon with its highly equivocal ending. And in a forthcoming film, Marcello Mastroianni gets into drag when he is to be sold to a sheik.

John Osborne made the link between drag and homosexuality specific in *A Patriot for Me*. It was this link that helped to persuade the Lord Chamberlain to ban the play from public showing. But though sexual ambiguity crops up during the acts given by female impersonators, it is essentially an unreal sex, with no actual relevance to men or women, which helps to explain its minority appeal.

Billy Wells: a celebrated pantomime dame

Trevor Morton: specialises in a Florrie Ford impersonation

Terri Gardener: a famous ugly sister

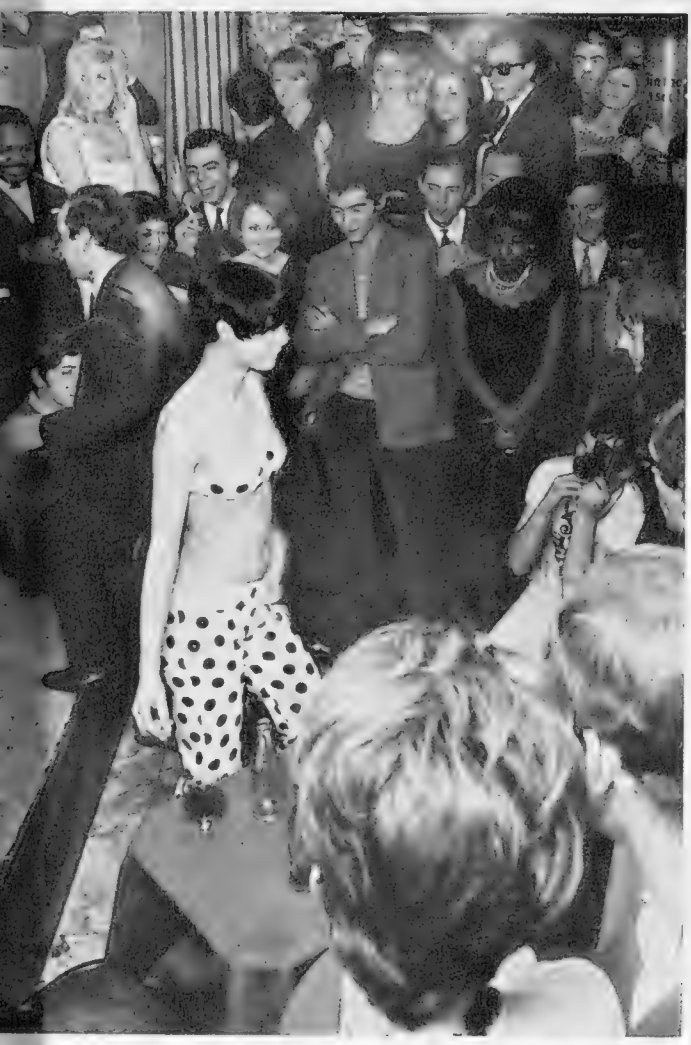
Danny la Rue: has glamour taped

Barry Chatt: works a double act with Terri Gardener

Jean Fredericks: takes an operatic line

PARIS...LONDON STYLE

Newest in French nightclubs is the "Gaff." It opened in the Boulevard St Germain with vast crowds of French night-lifers plus a solid gathering of Londoners, including SHUNA HARWOOD, *London Life* Fashion Editor and photographer PETER AKEHURST. Quorum clothes, headed by Alice Pollack and Ossie Clark, showed evening wear from their current collection halfway through the evening, and a Cockney pop group called The Tribals provided the noise. Models, Quorum, friends and nightclub addicts in general flew over in the morning with members of the British Tea Council, who provided the decor with their "Join the Tea Set" posters, plus vast Union Jacks. The British image was furthered by the provision of fried sausages and tea—the new night-time kick! From the time London arrived the scene of the Great Couture was all agog at the girls' skirt lengths and owl sunglasses. Ironic really, that London should show them how!



Far left: Four of the models who flew to Paris, standing in the Boulevard St Germain.
ft: Celia Birtwell, fabric designer, cing with Ossie Clark of Quorum. Behind them is Colin Woodhead.
Above: Jan de Souza modelling lack, white and pink discotheque suit at the opening of "Gaff."
Below: Smedley Aston, in Paris h her husband who is working on a new Jeanne Moreau film there. h the right is Nick Pollack, who is a film editor with Caroline Films.
Right: Alice Pollack wearing a gold lamé dress designed by herself

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The only person left unexcited by her tremendous success is Julie Christie herself. She is cool and almost detached about the fact that she has suddenly become an international star.

Doctor Zhivago, which opens in London on 26 April, confirms her status as a star. This epic drama from Boris Pasternak's novel will have a Royal Charity Premiere, in aid of the English Speaking Union, which Princess Margaret and Lord Snowdon will attend. Such events make Julie Christie more uncomfortable than happy, for she is an extraordinarily quiet, almost shy person, who prefers a peaceful, discreet life. She considers her fame a fluke. "I'm just a passing fad," she says. And means it.

Doctor Zhivago will probably project a new image of Julie, but some people think she may not shake off the *Darling* . . . image. "If people want to think of me as the *Darling* . . . character, then let them. I want them to think of me as they like; it doesn't bother me as what. Personally I liked the girl I portrayed and I enjoyed the film, which is unusual for me. I'm only sorry that, once the film was out, they brought out that ghastly book which was meant to be the story. I don't think I was especially good, and I was very surprised by the fuss made over my performance . . . it was an easy part and allowed me to be bad at times without it being obvious. I have never worked so hard in my life – it was awful – we just didn't even stop on Sundays. I was exhausted at the end of it."

She doesn't like herself very much in *Doctor Zhivago*, where she plays Lara Zhivago's sweet, patient mistress. "I didn't enjoy making the film either," she admits "but the people in it were very pleasant. Geraldine Chaplin in particular has that rare quality of being liked by women as much as men – but somehow I felt awfully 'out of it,' which sounds daft! I was very alone and was glad when it was over." This is probably because she is a very withdrawn person, who dislikes joining in the usual gossip and fun and prefers eating a sandwich with the camera crew at lunch, and going directly home in the evening. All the Oscars in the world would not make her behave differently or change her opinion about herself.

She is now making *Fahrenheit 451* based on Ray Bradbury's novel, and directed by François Truffaut. It is a science fiction story, set in a future age where firemen are employed to burn

Julie Christie: Her home life is pleasant and easy going, but film work (on the right she is seen with Rod Steiger in "Doctor Zhivago") has made her long for a holiday.

n just a passing fad, says Julie Christie . . . but CHERRY WARD'S verdict is—

STARDOM CONFIRMED

books rather than put out fires. "It wasn't so much the story that attracted me, as working with Truffaut, whom I admire enormously. I would do anything to work with people I admire; I just trust them and go ahead. I am terribly flattered that François should choose me and I am learning a great deal by working with him. I was almost paralysed the first week – terribly bad – because I was so impressed by him being there." Truffaut is just as impressed with her.

"You have two kinds of actors," he explains, "the poetic and the psychological. Julie is the latter and a joy to work with. On top of that her French is so good I may even have her dub the film."

Julie learned French when she was seventeen. After living half her life with her parents on their tea plantation in India, and the other half in a frighteningly strict English boarding school, her family sent her to live with a very bourgeois family in Tarbes, in the south-west of France.

"Not many people have heard of the place," she grinned. "It's right down by the Pyrenees and certainly no one spoke English, which meant I *had* to get on with the job of learning French. I have always wanted to act, but I think it is essential to know another language, if only to be able to read a book in its original language. A translation is never the same. I wanted a history degree as well – history is very important to me – it's a part of us all, and I am fascinated by the past. In the end, though, I gave up my studies to get on with the more serious job of acting. I discovered it was impossible to do both well."

Acting is undoubtedly the only thing that counts in her life, everything else revolves around it and is so arranged that in no way will her professional plans be upset. Her home life, too, is pleasant and easy going. "The sudden amount of money I have been earning has not made much difference to my life, except that it has allowed me to move into a very pleasant flat and I can furnish it and buy bits and pieces that catch my eye, without feeling guilty. I enjoy clothes, as long as they are not gimmicky, and there again this money means I can spoil myself a bit. I nearly always shop at Maxine Leighton's."

After the publicity one reads about Julie Christie, she is not quite what one expects to find. "I dislike the character the press made me out to be in the beginning." She made a face. "You know – this sporty, beer-drinking type. The only time I ever drank beer was when I had to put on weight, but I hate the stuff. As for being sporty – I like long walks in the country, but everyone likes or needs something healthy, don't they?" Julie is smaller than one imagines, and very slim, with long, fair hair that she twists and twines round her fingers as she talks.

"I've sworn to go on holiday after *Fahrenheit*. I haven't had a holiday in years, and my poor old body is crying out for sun and rest. I'll be making *Far from the Madding Crowd* in the summer, so I must try to get away before that. I am a little tired of films and would like to go back to the stage for a while."

There is romance in her life "This special relationship," as she describes it, is artist and teacher Don Bessant. She dislikes talking about her personal life, which she considers should be kept completely apart from her professional commitments, and she explains coldly that on condition she does not flaunt the intimate side of herself around, there is no reason for indiscreet questions.

"I'm happy living the way I do," she conceded, "but I don't think I'm equipped for marriage, and until I begin to feel very strongly about it, there is no reason to go through with something I feel is so unnecessary. The only times I do start dreaming is when I get those occasional maternal pangs, but thank goodness they leave me as quickly as they come."

It is general opinion that Julie is not just a passing fad, and, for once, "they" may be nearer the truth than she is.

EXPERTS ON THEIR SUBJECTS
BEING A GENTLEMAN - BY LORD SUDELEY

Some people have sentiment enough to owe allegiance to the old (I ought not to use the word) . . . class. Others thirst for the sensation of the new. I belong to one of these categories. My name is Hanbury-Tracy, and you will not see it in the sale catalogues of Christie's and Sotheby's. My ancestors did not go on the Grand Tour. Their interest in *objets d'art* hardly went beyond starting a factory in Wales for the manufacture of lacquer on tin.

But my pedigree is delicious. Among my antecedents are Cloderic the Parricide, King of Cologne; Ethelred the Unready, and one of the four knights who murdered Thomas à Becket. I am descended from the Nibelungs, and ever since the Dark Ages the Tracys have been dwarfs. Another ancestor, Walter II, Count of Valois, Vexin, and Amiens used to be known as the White, and my predecessor was ash-blonde. Only in this century certain of my cousins had a place in Scotland where they were chums with everybody, no matter how hard, go-getting or self-made; but at their house in Park Lane there was no question of allowing their child to play with its neighbours, the Rothschilds.

In my opinion, the old aristocracy has experienced a twofold death. First, the spiritual death occasioned by the advent of Respectability. This, or the response to Dr Arnold and his advocacy of exercise, epitomises the City and is the force which has come up from underneath. Basically, it consists in the influence of the Methodists who rose with the Industrial Revolution. And for this brand of Christianity, Horace Walpole was full of aristocratic disdain. Listen to how well he knew the business of telling a story against somebody:

"Whitfield in Disgrace, a letter written from Strawberry Hill to the Earl of Strafford. . . .

"My dear Lord,

The apostle Whitfield is come to some shame: he went to Lady Huntingdon lately, and asked for forty pounds for some distressed saint or other. She said she had not so much money in the house, but would give it him the first time she had. He was very pressing, but in vain. At last he said: 'There's your watch and trinkets, you don't want such vanities; I will have that.' She would have put him off: but he persisting, she said, 'Well, if you must have it you must.' About a fortnight afterwards, going to his house, and being carried into his wife's chamber, among the paraphernalia of the latter, the Countess found her own offering. This had made a terrible schism: she tells the story herself – I heard it not from Saint Frances (Lady Frances Shirley), but I hope it is true."

Respectability is everywhere pervasive. How much better Eton used to be in the 18th century, when the only kind of exercise the boys had expected of them was

collecting birds' eggs. And respectability has now infected the Bath Club. Another cousin of mine who has been to Eton was a member. Once after a rainstorm he took off his shoes, hung his socks on the fender to dry, and began to clip his toe-nails. The secretary of the club said: "This is hardly the place. . . ." My cousin answered: "Nothing sexual, nothing sexual." He was thrown out.

The second death is material. The question of who should be on top goes back to money. Only if you have got money have you got the lot. If you haven't, it has to come from somewhere, and whoever gives it away attaches a condition to his doing so. Such is English history itself in a nutshell. Since the monarch first summoned Parliament, Members have never-endingly refused to fill the Treasury without an enlargement of their liberty. All the milk of England used to belong to the king, since when our society has by this method gradually become weaned. On the other side of the Channel, Louis provoked his own downfall because he was forced to summon the States General by the dry fact of his need.

Naturally, death duties, the monstrous tax we do not learn to live with, have prompted the aristocracy's débâcle. A single section of the community is taxed grossly out of proportion to the rest. This in itself is unjust, but that it should be so taxed for the *profit* of the rest is dishonest. But more important than death duties has been the passage in the second half of the last century of the Married Women's Property Act. To allow women control over their own money has been to deprive us of our chief source of livelihood overnight. Formerly in this field, for us the rich, avarice was our peccadillo: when the worst form of it was spoken of, by that was meant the best. Given so much property, it was continually added to. Generation after generation was quietly married to heiresses with the local acres. The marriages occurred first, and the hysteria took place afterwards. There are exceptions, but on the whole with the new Act this practice abruptly stopped.

If money as the root of all evil poisons relationships, some feel that it should be virtually abolished, as in China. But we forget the arithmetic in human relationships: "The more money there is in a marriage the less you see of each other." So it positively averts the occasions for friction which would otherwise exist.

Thus has the season now been taken over by the bankers' daughters, who give themselves away by being too polite. The place of the peer has been taken by that of the successfully self-employed; the notion of family – you were in if you were related – has been replaced by the naked cash nexus of class. Seldom do we retain the power to say: "While wishing to tread us underfoot they love us. We must make them very angry, but it is their own fault."

Everybody wants to say that he is better than everybody else. A German who has specialised in the subject states that the hens do it, and those in the middle peck more viciously than those of the other grades. So here are a handful of the forgotten rules for being a gentleman.

To attend family prayers before breakfast.

To remember that good dressing begins with the feet.

Never to cap another person's story.

Never to mention money.

Never to praise an object of value in somebody else's house.

If you have a valuable antique, to remember it is there to be used.

Never to be called by one's Christian name in industry, it takes all the magic away.

If you seduce another man's wife, to make sure that – as in the case of Anna Karenina – her husband is distinguished.

Never to take out somebody who wears false pearls, or shows she is not quite a lady by using a mirror in public.

To prefer the preservation of one's honour to the avoidance of physical suffering. For their heroic themes John Osborne and Peter Schaffer have to go back in time, now that everybody is so concerned about mowing the grass.

Lastly, being a gentleman is something more than ease, something less than dignity. More important even than the elegance of Mercury was the grace of Apollo.

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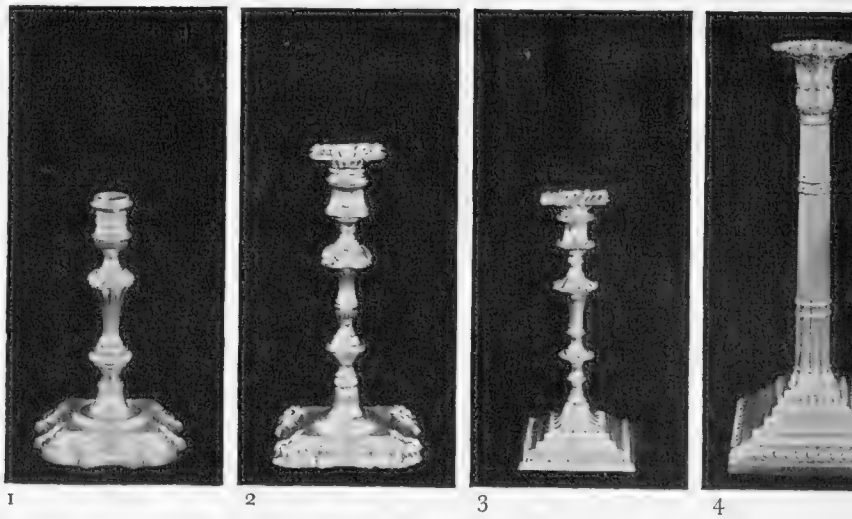
George III
(pair)



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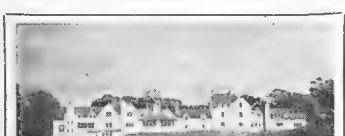

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IAN WOODWARD assesses the new Covent Garden ballet, *Les Noces* . . . and finds a certain disquiet among its interpreters

PRACTICE MAKES PERFECT

Last week at the Royal Opera House, Covent Garden, a grey-haired, dumpy woman of 76 (the sister of Nijinsy) stood in the middle of the stage that has launched a thousand stars, surrounded by members of the Royal Ballet Company, and received an accolade of cheers, bravos and applause from the audience that was bound to warm the cockles of your heart. Embraces, kisses, bows and curtsies were merely the intervals that separated the onslaught of garlands, posies, streamers and bouquets that showered on to the stage from the upper reaches of the house.

The occasion was the first Covent Garden performance of Bronislava Nijinkska's expressionist ballet of the 1920s, *Les Noces*, which she revived for the Royal Ballet on 23 March. When it was first given by Diaghilev's Ballets Russes in London in 1926, H G Wells wrote to *The Times* in defence of its stormy Press reaction: "I do not know of any other ballet so interesting, so amusing, so fresh or nearly so exciting as *Les Noces*. I want to see it again and again." Its first performance at the Théâtre Gaité-Lyrique, Paris, on 14 June 1923, with Felia Dubrovska as the Bride, was no less controversially received.

Les Noces belongs to the embryonic days of Diaghilev's famous "cocktail period": "I am a bar-tender," Diaghilev confided to one of his ballerinas in 1924, "and have invented certain cocktails. Now other people come and steal my recipes." Hence the term "cocktail period," equally applying to another Nijinska ballet, *Les Biches* (1924), which she revived for the Royal Ballet in 1964.

In these works, the standard of dancing was considered relatively unimportant. Diaghilev was only interested in a new showbiz idea he had stolen from the sunrise days of Hollywood: gimmicks, gimmicks, gimmicks. Everything had to be bigger, more fantastic, more off-beat, and (above all) *different* to what had gone before. For a while, the stockpile of gimmicks lasted out and the box-office turnstile was kept busy . . . then *Les Noces* came along. For once, the immensity of the *décor* and costumes was kept to an almost stark, barren simplicity. But the score made up for everything. This calls for: four grand pianos, four solo singers, a huge chorus, xylophones, and a regiment of percussion instruments. A real humdinger sound.

Although the choreography is by no means subservient to the score – and this means you can concentrate entirely on the story – I would urge prospective *Noces*-goers to watch out for: (1) the terrific climax that builds up as the Bridegroom leaves and his parents call out "God bless you"; (2) the scene of great contrasted beauty, lamentation and unbridled joy as the Bride bids farewell to her parents; and (3) the final Wedding Feast scene, with its underlying rhythm, tumult of songs, gossip, merriment and bells.

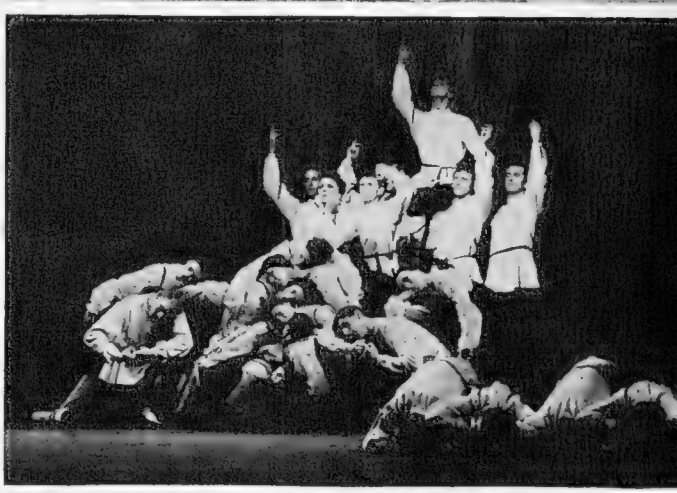
I asked two well-known members of the cast to give me their views on the ballet, and both said they would providing I didn't print their names. The first said she found it all rather stupid, senseless and eccentric for the sake of being eccentric. "I can't think of any possible reason for dragging it into the repertory," she said. The second dancer found it stimulating to do, that it was a rare experience, but that it was very "un-Royal Ballet." Well, there's nothing wrong in *that*.

Another dancer complained: "What's bugging me about th whole thing is that we've n had a proper daily class f over a week, for we've be spending all our time r hearsing *Les Noces*." Wel that *is* a bad thing: no matt how intensive the rehearsal dancers should not be e pected to forfeit their essenti daily training. Who would ev think of asking an athlete t compete at a meeting if h hadn't trained for a week And that's what dancers are athletes. Be that as it may, th dancers seemed very happ with it at the dress rehearsa and after the ballet had fi ished they gave Nijinska a "well-done" applause back stage. I was there and I fe almost as touched by this a the great lady herself.

So far as Nijinska is co cerned, the overall effect what matters most in a no narrative ballet like *L Noces*. But like all expressio ists, she makes no attempt t concede to the audience: sh has simply created the typ of movements, groupings an patterns which she believ are *right*. Whether you, I, anyone else likes or dislik the result is of little cons quence to her. All the sam there's no getting away fro the fact that this particula ballet, sadly governed as it by the crude abstract idio Nijinska chose for herself the 1920s, meant the end her journey into the jungle balletic expressionism.

Nevertheless, as a theatr cal experience, *Les Noc* offers many wonderful an weird delights, although wi very little real dancing f its two principals, Svetlan Beriosova (the Bride) an Robert Mead (the Bride groom). It remains in th present season's repertory un til 28 April, and if you like th unusual, this is for you.

Practice, practice, practice – that's what ballets are made of. Imitation also comes into it. In these pictures taken during studio rehearsals and later during the actual performance, are two important groupings from *Les Noces*. In the grouping above, not yet "tidied up," choreographer Mme Nijinska demonstrates what she wants; the girl on her left takes her place in the stage presentation (right). The Bride (Svetlana Beriosova) at the apex of the grouping on the left, changes her hand positions in the actual performance (right).



THE MAN WHO PAINTS FOR PARTIES

One-night disguises for well-known ballrooms, and the transformation of stately homes for debutante parties – that is the unusual occupation of Brian Grimston. He has put up in Claridge's a replica of Jimmy's Bar in Haute-Cagne, South of France; has briefly turned the Dorchester's Orchid Room into the deck of an ocean liner arriving at Manhattan at dawn; and the ballroom of the Hyde Park Hotel into a mixture of Kelburn Castle and the ancient haunts of the kings of Georgia in the Caucasus. For Sir William Carr's party in Sussex for his daughter, he designed four murals depicting laundry throughout the ages.

Mr Grimston's designs spring from three private passions: boats, the South of France, and lighting "which doesn't hit you with horror the moment you walk into a room." After war service as a squadron leader in the special duties branch of the RAFVR (intelligence), he designed, built and sold boats.

In 1954 he gave in to his second passion, and went to live in the South of France to paint. When he came back to England in 1960 he continued to paint pictures, some of them very large murals.

From murals for gardens he went on to do murals for parties, making them very light, easily transportable, so that they can be rolled up and put into a taxi. A kinsman of the Earl of Verulam, he is well-placed to design for the deb scene. His clients may spend anything up to £1,000, but more usually somewhere between £150 and £300. "I'd like to design the kind of party that everyone in Europe feels they should attend," he says . . . "Really topline stuff."

Mr Grimston prefers concealed lighting, says that almost all lighting can be improved. Apart from the decor, he will hire or sell a dance floor, arrange for someone to do the flowers, cater, supply premises or anything else that's necessary to create the kind of surroundings that make for really swinging parties.

DAVID WYNNE-MORGAN

Lesley Langley, Britain's 22-year-old Miss World, is currently involved in a 1966 version of "Much Ado About Nothing." Last month six pages of pictures of her wearing not so much as her winner's banner, were featured in an American glossy. Next month a similar set of pictures are to be carried in a British magazine.

Addressing an audience in the United States, Diana Lynn-Batts, the current holder of the "Miss America" title and runner-up to Lesley Langley in the Miss World competition last autumn, uttered the war cry: "Keep yourself morally clean." As eager as ever to jump in where moral issues are concerned, *Time* magazine recorded this, gave the news of the American publication of the nude photos, and stated – unnecessarily, since morality doesn't really come into it: "Alas, the advice came too late for Britain's Lesley Langley. . . ."

On the stand

Lesley is currently in South Africa where she was the guest of honour at the Round Table's Bloemfontein Ball, and immediately after her return she is to go on modelling trips to Rome and Paris, before taking off for the United States to appear on the Chrysler stand at the New York motor show. Pat Larthe, Lesley's agent, says: "I think Lesley is being victimised and I hate any form of victimisation. of course, I don't approve of Lesley's nude pictures, but they were done before she came to my agency and before she became Miss World. She was probably hard up and all she can do now is to try and live it down and I think she is making a very good job of it."

Since Lesley won the Miss World title, Miss Lynn-Batts was given the job of appearing with Bob Hope on his Christmas show entertaining the American troops in Saigon, usually the prerogative of Miss World. Her contract option was not taken up by the competition organiser.

"Once her year in office is over, I want Lesley to go into films and become a star," said Pat Larthe. "She is already having training in acting, singing and dancing." I know that Lesley has enchanted everyone with whom she has worked since winning her title. She does not have to worry about those pictures. Being photographed or filmed in the nude was no disadvantage to Sophia Loren, Hedy Lamarr, Marilyn Monroe or Jayne Mansfield. It has certainly proved more of a help for stardom than lecturing audiences on morals.

April is usually the month for a transatlantic invasion of New York by Britain's top models. Among those about to set out are Tania Mallett and Sandra Paul, both of whom have taken New York by storm before. One of the most dreaded chores for models in New York is the "Go-See." Before any major picture, or on arrival in the city, photographers always insist on either seeing the model personally or else a very recent photograph. Even bookings are made subject to the "Go-See." Doing it can be a lesson in one-upmanship. Sandra Paul told me that when she last did it Frank Sinatra lent her his car and chauffeur to make the tour of the top photographers, while Tania Mallett adopted other tactics. She sent her latest pictures round by post office messenger.

This week I discovered a bistro in the King's Road, Chelsea, where it is possible to get a first-class three-course meal with wine for a pound a head. The owner is ex-stockbroker Rodney Rawlings, who was horrified at the prospect of my writing about him. "We can't cope with our clientele now. Why don't you recommend Grumble's in Victoria? It's a very nice restaurant. I often go there." Mr Rawlings, I will compromise. I will keep your secret now, and reveal it only to those who write to me and ask for it.

Harry Roche, one of the finest session trombonists in the country, has become the first captain of one of the most remarkable golf clubs in Britain. It is the Ha-Ho, founded by Peter Haigh and Macdonald Hobley five years ago. Bob Hope is the caddy master and Dai Rees is the assistant professional. The only way you can become a member is to be invited personally by either Peter or Mac. In the last five years they have raised more than £1,000 entirely among themselves for charitable causes. The appointment of the captain means they have decided the club is here to stay. Haigh and Hobley become "Bogeymen." Any member can take £50 from the club funds at any time without approval from anyone and give the money to any person in need.

Orphans' lunch

Among their good deeds have been buying Christmas lunch and toys for 10 orphan children, the purchase of specially made bicycles for polio children, and the repair of a taxicab for an invalid driver who would otherwise have had to go out of business. This club even gets me on to the golf course regularly. It salves my conscience over feeling I should be doing something else.

I got a great deal of satisfaction from a postscript to the tale of Dublin's up-ended Nelson statue. It appears that the owners of the column were the Bank of Ireland, who got an annual income of approximately £7,000 in sixpences from people climbing to the top of it. They are now looking to the Dublin Corporation to reimburse them for their loss. That is one thing they are not going to get out of the English.

MAIDA VALE MANDARIN . . .

He's the universal protest singer, but even a singer cannot protest at rustling up coffee and chocolate biscuits for visitors. But a visit to the Maida Vale flat of Donovan is a far from normal experience. You must remove your shoes before entering and, while other people wear dressing gowns, Donovan wears a Mandarin's flowing purple robe. He also has a silk Chinese jacket to complete the Oriental mood.

SEE HOW TO GO MODERN WITH SILVER

Silver lovers will soon be able to see the work of one quiet man who has devoted his life to silver. He is Alex Styles, 43, and his exhibition opens at Garrard's on 13 April, when some 40 pieces will be on show, all made in the last three years. Only a quarter of the exhibits will be for sale, and prices will range from £40 for a candlestick to £250 for a small coffee service.

Alex Styles has been attracted by silver ever since he can remember and studied to be a silversmith as soon as he left school. Today he can proudly congratulate himself on largely contributing to the present wave of enthusiasm for modern silver. A brilliant designer, Styles has been with Garrard's of Regent Street since 1947, during which time he must have designed as much handmade silver as any other person alive.

Styles says he is more interested in whetting the public interest, than in sales: "I want the public to realise that modern silver is really good – that it can easily be commissioned and that once finished, although it may have seemed adventurous at first, it is really perfectly natural." He feels very strongly about belonging to a firm whose history goes back to George Wickes, goldsmith to George I and who started his business in Threadneedle Street in 1721. Some of the best Victorian silver – for instance, at Buckingham Palace or at Goldsmiths' Hall – was made by the Garrard firm in their small Albemarle Street factory.

Styles sometimes "disappears" for days on end, while he works over new designs, at his home in Kent. He uses cardboard to give him an idea of balance, but his wife is his great inspiration. She is an artist herself, and enjoys helping her husband.

"We must not forget that British 18th-century antiques are the most sought after in the world," he says. "I would like to do the same for the 20th century." His work, already sought after, may well be precious in 300 years' time.

THE SOUND OF MONEY

"I have only had four weeks holiday in five years," said Eunice Gayson: "I'm one of the only three principals in *The Sound of Music* to have been with it since we opened, eight performances a week, 52 weeks a year. I can't even hear the music any more – it's a conditioned reflex to sing the numbers. I think I would have gone mad if I hadn't had a daytime interest – in any case, you have to have an outside interest in this job. I've seen too many people who were much bigger stars than I have ever been, stranded flat broke when it all came to an end."

Miss Gayson's daytime interests are remarkably impressive and diverse. "I started in property," she says, "and went on from there. I think this town is very badly off for really efficient services, and my companies are trying to do something about it."

It is not entirely clear at any one moment just how many companies Miss Gayson is interested in. There is for a start Gaymont: it began as a result of a casual conversation with a theatrical press agent, who bemoaned the chaos that descended on his office whenever a big international client was in town, and had to be accommodated, entertained, promoted, transported, fed, clothed and finally despatched.

"I suddenly thought there must be a business there – and started Gaymont Celebrity Service specifically to take over the problems of cosseting transient big-shots. We meet them, get them hotels or apartments, fix their appointments, cars, even haircuts, tailors, sightseeing trips.

"From that," she continued, "there grew the need for a travel business and for a catering business. I now have interests in a travel concern, dealing largely in contract work for major corporations, and a catering business which is possibly the best in London. We're about to buy an existing travel agency in Mayfair with a £300,000 turnover. Our own offices are in Putney and in Blandford Street, but later this year we will open another in London, probably in Hol-

Eunice Gayson (below, left) in "The Sound of Music," and pictured in her office

For five years Eunice Gayson has starred in *The Sound of Music*. At the same time she has been creating herself a little business empire in which these are a few of her favourite things: Property, a celebrity service, travel, catering, publishing and a club.

born, and we already have premises in New York – that will be a forward sales and liaison office. I suppose we employ 20 or so people at the moment, but that's going up."

Miss Gayson's customers are not drawn simply from show-business: her companies have accounts with many major industrial organisations. Nor does her empire end with the travel and entertainment business.

"I am about to invest in, and become an adviser to, a publishing company," she says. "We have a new magazine coming out next month – a monthly service for business, listing the detailed qualifications and ambitions of skilled and executive workers who want to change jobs. "For £120 a year, a large concern can take its pick of all those potential employees on the market, without paying any introductory fees to agents. It could save them thousands when they are hiring perhaps 100 people a year and are used to paying an agency 10 or 20 per cent of the first year's salary. We have already signed up 50 subscribing firms.

"Oh, by the way, I am also going in with some friends to buy a well-known Chelsea club. And I own an old people's home on the South Coast—if everything collapses I can always retire there."

Since Miss Gayson is far from a sleeping partner in any of her enterprises – "I have a large number of contacts, which make selling a lot easier" – her secretary has strict instructions to stop everything at 7 pm and push the boss into a taxi for the Palace Theatre. Matinee days only leave time for several dozen telephone calls, shopping and attending to her beautifully furnished house in Weymouth Street.

"Of course," she explains, "I don't do all this just to pass the time: I want to make a great deal of money so that I can retire, find a lovely house in the sun, have babies, and write. I always wanted to write, but I'm not the type to slum it in a Spanish shanty; I need comfort to be creative."

where just as charmingly she plays her real-life role as a tycoon-in-the-making.

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WHAT PEOPLE ARE WEARING

Fashion by Shuna Harwood

Cilla Black (above left), wearing a brown tweed coat with a fox collar – a two-year-old favourite. Underneath is a cashmere dress from Maxine Leighton. Her latest record is *Alfie*, inspired by the film of the same name and composed by Burt Bacharach. Cilla begins a cabaret season at the Savoy on 18 April.

Ossie Clark (left), the dress designer, wearing a grey suit with waisted jacket and flared trousers, with turn-ups, pale blue shirt. He has just done a collection for Woollands. Next, an autumn collection for Quorum. He is soon off to America for a business holiday.

Caroline Moorehead (above) designed this suit and blouse and had them made; the suit is pale mauve, and the silk facings and blouse are darker purples and reds. The daughter of author Alan Moorehead, she is reading psychology at London University.

Nadia Nerina, (above), the ballerina wearing a white hand-knitted suit bought when she was dancing in Rome. The chiffon and satin blouse bought in Switzerland. Miss Nerina is off to America to star in the Ed Sullivan show in colour.

Michael Beaumo (left), an account executive at the Ogilvy & Mather advertising agency wearing a grey and white suit by Alexandre, a grey and white check shirt and printed tie from Palisades his camel-coloured wool car-coat is fr the "Cue" boutiqu at Austin Reed.

Jimmy Sa (right), photograp at R Luxembo wearing an An sheep jerkin pony-skin waist with black lea trousers. The coa is carryin gold-plated lea and 300 guineas. slippers are b jewelled mink cost £50 to and

Michael White (left), who is an impresario, wearing a sand-coloured Italian corduroy jacket, a white polo sweater by Jaeger, and brown Prince of Wales check trousers, part of a suit from B Harris. The painting behind is by Ferro.

Caroline Mott (left), who designs theatrical costumes, is now working on a film for Dormar Productions called *Just Like A Woman* starring Wendy Craig. She is wearing a beige suede suit from John Stephen's shop, The Village Store, in Carnaby Street.

Philippa Gail (above), actress, wearing a cream linen trouser suit from Jaeger, hairstyle by Robin at Leonard. She is soon to be seen in the TV series *Mogul*, the story of an oil company.

DEBS AND THEIR DELIGHTS

As the "season" opens the debutantes and their escorts begin the social whirl that costs so much and today signifies so little . . . by JOHN VINER

"May I present my daughter." Listen for that phrase. It is the battle call of the debutante season.

Today's debs, survivors from a long-past birthday ritual, are now edging into the traditional manœuvres of yet another season—a season devoid of rhyme or reason, a skeletal framework of gesture and exchange no longer calculated to lead directly to the altar, but instead indulging in the social exercise of making friends and influencing people.

How does a girl earn the title "debutante"?

The short answer is, she doesn't. It is a title which can be bestowed by any parent with enough money and inclination, although it helps if the girl starts life by going to one of those "right" schools and equally right finishing schools.

Queen Charlotte, who died 148 years ago, started it. Since then, with only minor interruptions by world wars and such, the debutante season has galloped on, evolving from a once pleasant celebration to a full-blooded year of social togetherness.

As a favourite way of celebrating her birthday Queen Charlotte, wife of King George III, decided on a birthday cake, complete with candles, carried into her party by her daughters and maids of honour to Handel's march *Judas Maccabeus*. It was the choice of these maids of honour that first caused the wheel of social selection to turn.

Today Queen Charlotte's Ball still starts the official deb season, girls are still chosen to bring in the cake, and *Judas Maccabeus* is still played. But today's debutante is a very different bundle of adolescence.

After leaving Heathfield, St George's, Ascot, or similar schools at 16½ or 17 the next step is to spend up to nine months at an expensive finishing school in Switzerland – the area between Geneva and Gstaad abounds with schools dedicated to the genteel polishing of growing-up you ladies. About this time parents will be locked silent combat with their b managers trying to decide they can afford a season their daughter, how much t should spend and, occasionally, if it is worth

The minimum cost o season has been estimate £250 – and that for a brig vivacious girl who can ch her way through the y without the expense of a da of her own. For some of plainer girls the cost rocke a maximum of £5,000 predictably, some of the having £5,000 spent on t don't care to talk about it.

Miss Robby Cunningha Reid, a successful survivor the 1964 season, had spent on her. It went like t £300 on her half of a sh dance, one cocktail part £100, 10 long dresses a minimum of £15 each an further £150 on hats, ha do's, make-up, shoes, bags a a long list of taxi fares.

Move on London

In early March the gi start to congregate in Lond Girls from the country mo into furnished flats arou Knightsbridge and South Ke sington, sharing with one two other girls and usual one chaperoning mum. Th days of taking a whole hou for one mother and one daug ter are rare indeed.

The first social excursion to the hallowed tea party. is there, address book poised, that the initial squea of delight and recognition a exchanged. And while th girls chatter away the after noons, the mothers spend care ful hours probing and quest ioning each other, sifting th possibles from the probables listing girls to invite an escorts to cultivate. It is a the meetings that some of th mums, who are after all, the continuing force behind the deb progression, perform their most vital function: laying the foundations for the propaga tion of the species.

Right: Deb on duty – taking a dive at a coming-out party. The swimming pool stunt was not on her mother's list of entertainments.

Below: Debs on duty – at Queen Charlotte's Ball. Opposite page: Deb off duty. Robby Cunningham-Reid, her official "season" over, relaxes in jeans and jacket.

The tea parties, having lasted through March, are superseded by cocktail parties which go on through April until the end of May. The cocktail party is the first occasion the deb meets the gossip column favourite, the debs delight.

Peter Townend, editor of Burke's Peerage and long time attender on the debutante scene, is moved to describe the cocktail party as "the deb's most trying moment. Many times I've seen a plain-looking girl slink out leaving her mother behind still enjoying herself."

Sue McCaske, stockbroker's daughter who is coming out this year, admits she is not looking forward one bit to meeting the deb escorts. And the escorts, smarting under the generalised description of "predatory," regard this year's season as they regarded last

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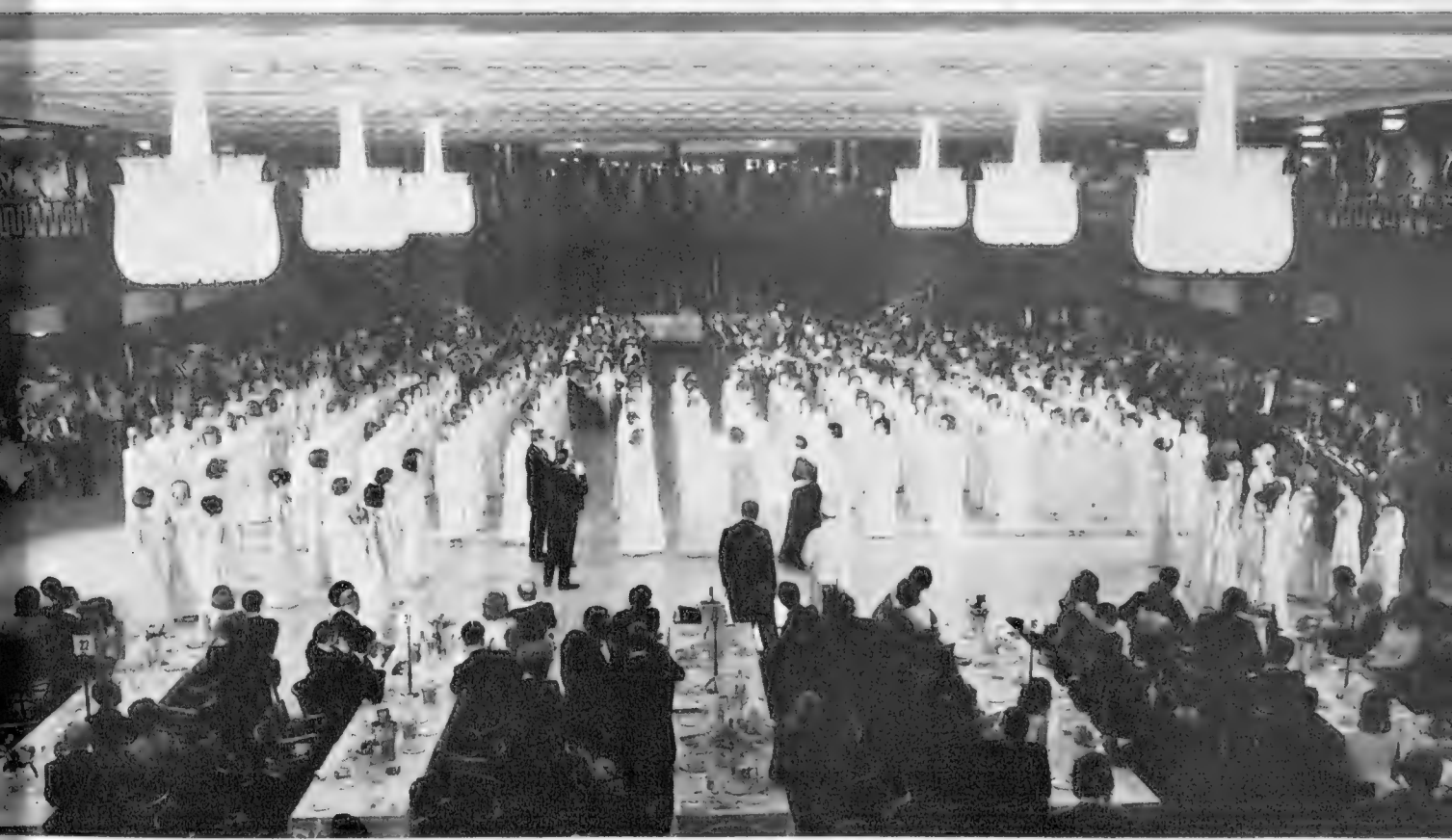


DEBS AND THEIR DELIGHTS

continued

year's, "a bit dull." But as 25-year-old Tim Pilkington put it (he is a veteran of six seasons): "We do very well as escorts – free parties, free dances, free drinks."

The old days

Until 20 March, 1958, there was at least one genuine point of interest in the whole season, one stringent eliminator which resulted for the fortunate few in a stately procession of cars down the Mall, a flurry of long white dresses in the ball supper room of Buckingham Palace and finally, the presentation, the practised curtsy in front of the Queen.

The qualifications for ambitious mums to present their daughters were strict; they must themselves have been presented, they must be married and they could only present one daughter or daughter-in-law at a time.

Another clause gave leave to present, in addition, one other lady. That clause, as much as any other factor, brought about the end of Palace presentations. The manipulations that went on were fantastic and so, in a statement issued in November, 1957, the Queen said in view of the increase in numbers presentations would be dispensed with and instead more garden parties would be held.

With the only *raison d'être* officially removed the debutante season should have ended there and then.

It didn't.

Cake on wheels

Instead manicured nails were sharpened, elegant heels were dug in and debbery somehow continued. In the absence of anything more tangible, Queen Charlotte's Ball was substituted as THE event of the season, the lack of anyone to curtsy to was circumvented by inviting a guest of honour to the ball and the parade continued as before, except for a distinct feeling of emptiness.

With the restrictions on who could or could not be a deb gone, the only necessary qualification became money.

Or, as society photographer Tom Hustler, uncrowned king of deb escorts, put it, "anyone who could speak the Queen's English."

The Association of Friends of Queen Charlotte's and Chelsea Hospitals, who run the annual ball – this year on 3 May – admit the only qualification is having £5 for a ticket.

This year, as for the past 30 years, the ball will be at Grosvenor House, The association expect to sell the annual average of 1,100 tickets, 350 of them to debs, and to raise £3,000 for the research departments of the two hospitals. After a four-course dinner, the cake, 150 pounds of it, will be wheeled in. Four of the tallest girls present will escort it and the 160 girls chosen to curtsy will troop behind.

Reactions to the business of curtsying vary. Miss Robby Cunningham-Reid confesses she never thought why she was doing it until afterwards.

Sue McCaske, who has yet to make her curtsy, thought Queen Charlotte was a saint or somebody and added, "I think we need God or something definite to curtsy to."

The most general reaction is the plaintive, "Oh, well, it's all part of having a damn good time and anyway we are only doing it to make friends."

"Making friends" is the well-worn excuse trotted out each time anyone connected with the deb season is asked the inevitable question, "Why does the deb season exist?"

Terrors for mums

Making friends, especially with debs' delights holds unimaginable terrors for mums. About the time it was considered frightfully *avant-garde* to leap into a swimming pool fully clothed, it was considered very chic to consult a "black list" of escorts. And although nobody I spoke to could actually recall seeing such a list they were quite sure it contained a list of young gentlemen's names and a sprinkling of mystic initials: NSIT (Not safe in taxis) and DTM (Drinks too much).

Deb mothers recall the occasion when one ambitious mother sent out invitations to her daughter's dance complete with the mystic initials, confusing them with things like the CBE and KCMG.

These days the escorts are a changing race. Peter Townend is wondering "where all the chinless wonders have gone," and he adds comfortably, "perhaps they have just perked themselves up a bit."

Fiona Bird, a deb of five years ago and now a secretary, felt the most successful escorts were those with fast cars, suaveness, money and background – in that order. Today's escorts, she feels, are anti-society. Too many of them want to be art directors, fashion photographers or racing drivers.

Robby Cunningham-Reid says of all the thousands of people she met during her season she remembers only three as friends, "and I never met one good-looking man." Her favourite dinnertime entertainment was to watch a slightly tight deb daddy lean across to some spotty little squirt (her words) and ask a deep, philosophical question, then sit back and watch the poor fellow squirm.

Escorts' kit

But not all the escorts squirm with embarrassment. Having established themselves as escorts, either through friends or persistent gate-crashing, they feel confident to cruise through the season with one "rather crusty" dinner jacket and an unshakeable line in small-talk.

Escorts regard debs as self-confident but in the main unintelligent. Early in the season the sexually alert escort – and not all of them are – has carefully noted the girls he considers potential sleeping partners and those who are not. And yet on the question of the resulting pregnancy there is an immediate grouping together of escorts. It is a subject which comes under the gentlemanly taboo of not being talked about.

"It happens quite often I suppose," says escort David Backhouse, "but on the principle of honour among thieves it's not talked about."

Fellow escort Tim Pilkington is more forthcoming. "Debs become pregnant in the same ratio as any other group of a similar age."

What happens, if a girl finds herself with an untimely mid-season interruption, is a quick trip to Switzerland for an "appendix operation" and a disappearance from the rest of the season.

Off the boil

After the wild excitement of Queen Charlotte's Ball (last year's highlight was the release of a handful of field mice) there follows the mass of London dances with occasional excursions to Ascot, Henley and the Eton and Harrow match at Lord's.

At some of the dances themselves, which begin looking hugely civilised and finish resembling a melting pot that has gone off the boil, the debs develop a taste for wine cup and cheap champagne. "I suppose it has to be bad, catering for so many," says Miss Cunningham-Reid.

The girls, who also develop a taste for 11 am breakfasts at Fortnum's Soda Fountain or Harrod's Fruit Bar, are gradually overtaken by a crushing boredom with seeing the same people night after night, the same piercing conversations with fellow-debs, the same artfully delivered lines in small-talk.

As David Backhouse says, "As the season goes on the debs look whiter and whiter and their dresses show signs of having been worn many times before."

At the end of July comes Goodwood week and the start of the country dances with their own special flavour. The wise host at a country dance limits the amount of hard liquor available. Experience has taught them it's the one sure way to reduce the sound of ambulance bells carrying drunken driver casualties to the local hospital.

Close friends

After the country dances comes the little season, a recent innovation which caters for a guest list composed only of close friends made earlier in the season.

The last of those events will be held this year on 15 November. And November sees the fading of the last deb get-together; with the crisp dawns of winter another season will slip gracefully into memory.

The deb will have experienced a taste of the most insular adult group in the world. But a taste of the real world is yet to come and thoughts of marriage will still be four or five years off. Robby Cunningham-Reid sums up her season in three words: "I hated it." Fiona Bird is still smarting under what she terms "The social stigma of being a deb."

Mrs Nigel Campbell, former model Barbara Goalen, perhaps speaks for all deb mothers when she exclaims: "I loved the season, but I'm dead against it. The girls think they are little goddesses. Thank God my daughter, Sarah, has gone human again."

One last word from Peter Townend: "The deb will continue as long as there is money."

I rather think he is right.

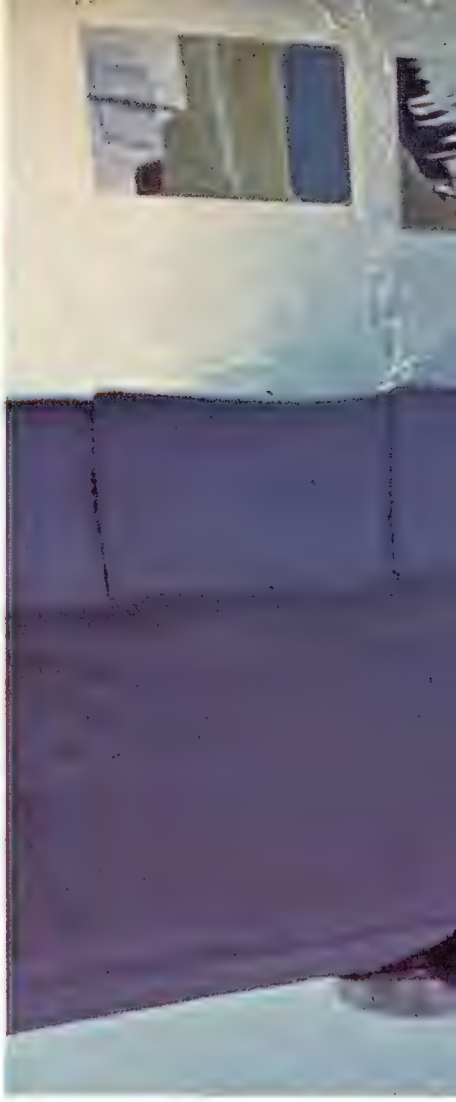
INSIDE STORIES

Jean-Claude Ciancimino *(above), who owns and runs Ciancimo, the antique shop in the King's Road, lives in a flat in Cadogan Square. His sitting-room is decorated in off-white and cream. The coffee-table is a slab of marble supported on 16th-century Spanish corbels, and the base of the lamp is a 13th-century Japanese vase.*

LONDON LIFE chose seven people leading busy London lives and photographed them in their natural habitats—the houses (or flats) in which they live. The people range from a furniture designer to an antique dealer, from a journalist to a painter—and their backgrounds (and locations) vary with them. Peter Akehurst and John Benton Harris went to Islington to photograph an almost pure white room . . . to Belgravia for a rich red dining-room . . . to Ladbroke Gardens for silver papered walls . . . to Chelsea for a kitchen: captions by Angela Ince

INSIDE STORIES

continued



Derek Boshier (*above*), *painter, lives in a flat in Ladbroke Gardens. The walls are lined with silver paper, a deep dais is cushioned in dark blue. Ranged round the flat are paintings (his own and other people's); objects from* a papier-maché *tiger to a Tibetan wall hanging, collected during a stay in India; and a wide and varied collection of clockwork and electric toys.*

Max Clendinning (*left*), *furniture designer, lives in a house in Islington. His sitting-room is almost entirely in monotones—creams, whites, pale beiges—dashed with one or two splashes of colour. Most of the furniture is, not surprisingly, designed by himself.*

Jon Bannenburg (*far left*), *interior designer, lives with his wife and son in a house in the King's Road, Chelsea. Their kitchen is coloured black, white and orange. A large double sink and a butcher's block form a central island, fretwork blinds hide the rear-view windows, and along one wall is fitted the cooking and working area.*

Jacqueline Inchbald (*top left*), *who runs a school of interior design and who recently edited a book on British interior designers called* Design 66, *lives in a flat in Cadogan Place. Her dining-room has khaki and coral patterned wallpaper, scarlet cotton curtains, an early Victorian rosewood table.*

INSIDE STORIES

continued

Mrs Richard Kershaw (*above*), *a journalist and married to a journalist and broadcaster, lives in a house in Camberwell with her husband and two children. The dining-room—which has a large, deep skylight well and French windows on to the garden—is painted deep flat apricot, outlined in white.*

Lady Londonderry (*right*) *lives in a house in Hampstead. It was built in 1780 and was bought three years ago by the Londonderrys. David Hicks decorated the sitting-room in cool pale colours with flashes of bright. The carpet, designed by him, is a small geometric design in white and pale coffee; the settees are covered in off-white cotton.*

Alex Kemble, Philip Dexter, Simon Clar
John Stack, Howard Manson, To

Acknowledgements to A. Kemble, 'Oakridge', Blake Hill Ave., Parkstone, Dorset. P. Dexter, The Whitehouse, Upper Kingsway, Eastleigh, Hants. S. Clark, 24, Dumbuck Cres., Dumbarton. N. Beaumont 'Dunolly', Bull Lane, Gerrard's C

Nigel Beaumont, Ben Ford, Revson and David Rhodin all smoke Perfectos.

So do their best friends (see above).
Why? Well, the packet helps, of course.
It's nice to put in your pocket.
Even nicer to take out. But what matters is inside:
the best cigarettes money can buy.
Why settle for anything less?
Perfectos Filter: for those who appreciate luxury. 5/5 for 20

ord, 'Cranston', Polmaise, Stirling. J. Stack, 'Westmount', Deeds Rd., Reigate, Surrey. H. Manson, 'Aldergrove', Downlands, Pulborough, Sussex. T. Revson, 27 Princes St., Stirling. D. Rhodin, St. Germains Hse., Longniddry, East Lothian.

CLOWNS FOR ALL AGES

Toys for children and adults, these cloth clowns. Made by Miss Jeannine Fuller, 24, who lives in Chelsea, they were inspired when she went into a toy store to buy gifts and "discovered how hideous children's toys are." She provided the money, and worked on the designs with her flatmate, Frances Vaughn, 21, a dress design student at St Martin's. "Because of the high cost of production," says Miss Vaughn, "we got all these rather debby girls to sew and stuff them for five bob an hour. It was heartbreaking because they didn't work at all hard, which made it terribly expensive." The clowns were sold to the shops for 3 guineas and to customers for 5 guineas. Now, to bring down the cost, they are trying to arrange for factories to manufacture them.

All set for a new season of the expensive sport of princes that has never become the preserve of the common man

WHO'S WHO FOR POLO

The polo season will start this year, as it has done for many seasons before, when the polo pitches all over the country are sufficiently dry. The dependence on the gradual drying out of England's countryside sums up the expressly amateur attitude of British polo, altogether a heartening thing in a world of highly professional sport. So, unless Mother Nature produces some very damp surprises, the first quiet beginnings should occur early in April, gather momentum through the summer and finish in August.

Prince Charles, like his father, is a keen polo player. He is seen here (left) at Smith's Lawn in the magnificent setting of Windsor Great Park.

The game, with its origins lost in Persian history nearly 2,000 years ago, survives today as an expensive indulgence for a select group of 400 to 500 players with the necessary combination of money, time and ambition. Money, as any polo buff will agree, is the first and most important of those attributes – because, in spite of the game's long and varied history, it has never become the preserve of the common man.

For the man with plenty of time and ambition but no money, it is a long, hard slog to the top. The number of polo players who have become rated high goal players, without the assistance of money, can be counted on the hooves of one pony. But having reached the top, the rewards are strictly amateur: no money but floods of glory.

How does someone set out to capture the glory of the polo field? To begin with, he must be able to ride a horse. While there is enthusiasm in plenty to teach polo and all its intricacies, no national teaching system exists.

Having established himself as an authority on horses, the tyro will compile a shopping list of equipment, without which he will never be allowed near a polo field. Starting at the top is the protective headgear, a cap or helmet, known in the romantic past as a Bombay Bowler. Shirts are normally provided by the team, but as *that* day is some way off it's as well to buy three straight away. Next, a pair of breeches (preferably white) and a pair of riding boots. The boots, like the hats, serve a dual purpose: not only do they look natty but they serve to protect the wearer. With the addition of knee guards, the same type that ice hockey players use, his stick, and a determined expression, the tyro is ready for the whistle – providing he has thoughtfully equipped himself with some ponies.

Major Ronald Ferguson, vice-chairman of the Household Brigade Polo Club, suggests the total of five ponies as adequate. A good trained (or "made") pony will cost from £500 to £1,000. Add to that the cost of feed and stabling, transportation and saddlery, multiply by five, and the answer explains why polo remains a rich man's sport.

The beginner has the temporary advantage of not being forced to buy his own ponies as soon as he starts, because it is possible to hire them. Cowdray Park, where the Gold Cup tournament is played, has 40 ponies for hire at 30s per chukka; and if you care to join the Army, the Household Brigade owns 26 ponies, all of which are available to their members. Polo ponies normally come into their prime at around eight years old, and stand anything up to 16 hands high. About 60 years ago a height limit was set at 14 hands one inch, but today no limit exists and, in the words of Major Ferguson, "if you can hit the ball from a 17-hand horse you're welcome to try."

Although polo is played from Tadcaster to Taunton, top-class polo is concentrated around Smith's Lawn in the Queen's garden at Windsor Great Park and Lord Cowdray's estate in Sussex. Cowdray Park, where stick and ball have been colliding since before the war, is the venue of the polo season's top tournament, the Gold Cup. This season the first round will be played on 3 July, the semi-final on 10 July, and the final on 17 July. Obvious favourites for the Cup must be the Jersey Lilies team, winners for the past two years.

Cowdray's Sir Rupert Dering, who describes polo as "50 per cent. ballsmanship, 50 per cent. pony," says that last year "we erected a splendid public loo for the Sunday crowd of 5,000, and this year we will build another splendid loo."

Cowdray Park is large enough to allow comedian Jimmy Edwards to land his light aircraft on the pitches.

Against the "day-in-the-country" attraction of Cowdray, Smith's Lawn at Windsor offers the temptation of its proximity to London, a magnificent setting and, of course, the chance of seeing the redoubtable Prince Philip in action.

Prince Philip plays for the Household Brigade, a situation brought about by two facts: one, the Navy doesn't have a polo team, and two, the Brigade after all are playing in the Royal Family's back garden. His handicap, reckoned on the number of goals he might be expected to score, is 5. The full range of handicaps is from minus 2, for an absolute beginner, to plus 10, for the world's best.

Informed polo critics consider the Prince a good player, with the certainty of increasing his handicap if only he had more time to practise. In order to be really close to the Prince, it is necessary to be on the members' side of the pitch. In polo a great distinction exists between the members' side and the public side (the two ends are left to the *real* outsiders). While members enjoy a grandstand of sorts, delicious Sunday afternoon teas and a bar, the public wallow in the delights of picnics on the grass in front of their cars and the vague mingling with "the other side" during the mystic, between chukka, habit of "treading in."

During the time that the seven-and-a-half-minute chukkas are in progress (six make up one major game), the ponies tear up great clods of turf. If the ball gets lodged beneath one, the game slows down, hence the involvement of the crowd walking slowly over the pitch treading in vital parts of England's green and pleasant land.

The Hurlingham Polo Association, who organise British polo, say this season's rules remain as before. The emphasis is still on speed and safety and, as before, the game won't stop if a player takes a tumble. Should a pony fall, everything stops – which shows the proper emphasis of things in polo.

SUIT YOURSELF

For those interested in trying out a new tailor: a guide to some recommended bespoke tailors, how much they charge, who goes to them and how long they take to make up a suit – by SHEILA FITZJONES.

ANDERSON AND SHEPHARD, 30 Savile Row, W1 (REG 1420)

Recommended by Peter Evans (of Peter Evans Eating Houses), who was picked as one of the 10 Best Dressed Men of 1965 and who goes to them because he thinks so highly of their cutter, "a young man with all the craftsmanship of Savile Row, but who can do something rather kooky when one is in the mood for ordering that type of thing." Styling of suits is soft, no heavy canvas used, minimum padding.

Basic Facts

Suits from 65 guineas.
Trousers from 18 guineas.
Take about six weeks to make a suit.
Will occasionally give credit facilities but allow 5 per cent. discount if you pay on collection of goods.

JOHN MICHAEL SHOPS at Savile Row, Bond Street, Marylebone High Street, Brompton Road, King's Road, Chelsea and Grosvenor House Hotel

Good reputation for bespoke suits. Insist that you get measured-up by chief cutter, whichever branch you go into, and he will always be in attendance when you come in for your (three) fittings. Say their customers are the expense-account type rather than the young Mod type.

Basic Facts

Suits cost from 55 guineas.
Trousers from 17 guineas.
Average about three weeks to make a suit.
Credit facilities: Can arrange for you to have a budget account and offer nine times credit on your initial payment.

BILGORRI'S, 189 Bishopsgate, EC2 (BIS 7702)

Not in Savile Row class – and doesn't pretend to be – but offers excellent value for prices charged. Caters for "boutique" class: "type of people who might go to Carnaby Street for their casuals but like their suits well made by us." Enjoy talking to you about styling and design, and customers have included David Bailey, Len Deighton and Vidal Sassoon.

Basic Facts

Suits cost from around 26-33 guineas, depending on the cloth chosen.
Trousers from 8-10 guineas.
Take an average of three-four weeks to make a suit but can do it in less if very urgent.
Offer no credit facilities. Expect payment on collection of goods and ask for £5-£10 deposit when ordering.

CHARLES STEVENS, 53 Brick Lane, E1 (BIS 9373)

Moved to East End from Hanover Square because he wanted to cut down on overheads and now, he says, "makes suits better than Savile Row at nearly half the price." Customers include City millionaires, theatrical people, ad. men and a liberal scattering of titled gents.

Basic Facts

Suits cost from 42 guineas for a two-piece. From 48 guineas for a three-piece.
Trousers from 14-16 guineas.
Take about 3-4 weeks to make a suit, but can do it in less if the situation is desperate.
Will sometimes accept payment by monthly bankers' orders, but only if customer is well known to them.

DOUGLAS HAYWARD and DIMITROV MAJOR, Fulham

The "in" tailors of the moment. Have so much work on hand at present that they asked for their address to be left out as they feel that anyone who really wants to come to them will make the effort to track them down! Satisfied customers include such familiar names as Vidal Sassoon, James Fox, Michael Cain, Tony Curtis, Kirk Douglas. Made suits for Terence Stamp, for film *Modesty Blaise* and for Peter Sellers for film *Casino Royale.*

They only have a workroom in Fulham and call at your house/office/studio to give fittings.

Basic Facts

Suits cost from 45 guineas.
Trousers from 12 guineas.
Mixture of classic tailoring with Savile Row workmanship and modern styling.

MILORD, 7 Denman Street, W1 (GER 6122)

Run by Adele Morris, so it's the place to go if you want an unbiased woman's opinion on the sort of suit that would suit you (free coffee, fireside chat and lots of advice offered if you want it while you choose your material and decide on the styling).

Basic Facts

Suits cost from 45 guineas.
Trousers from 10 guineas.
Credit facilities: Only take account customers who have excellent references. Offer a 10 per cent. discount to people with Equity cards or Press cards.

ANTHONY SINCLAIR, 29 Conduit Street, London, W1 (MAY 6682)

Man to go to if you fancy yourself as a James Bond type – made all the suits for Sean Connery's 007 appearances. Other famous customers include Richard Conte, Trevor Howard, Patrick McGoohan (who was named as one of the Top 10 Best Dressed Men of 1965), and is currently making suits for Warren Beatty for the film *Kaleidoscope.*

Caters mainly for the 40s age group but has quite a number of younger, fashion-conscious customers as he is rather more adaptable than many of the other Savile Row tailors. Winner of the coveted "Dandy" award (highest award in tailoring) in 1957.

Basic Facts

Suits cost from 70 guineas for a two-piece.
Trousers from 20 guineas.
Takes about two months to make a suit.
Offers no credit facilities.

BLADES, 25 Dover Street, London, W1 (HYD 8911)

Opened in Dover Street just three years ago and now the haunt of the younger aristocracy, theatrical set and the proverbial "men about town." Directors are Rupert Lycett-Green ("I was so irritated by expensive tailors who wouldn't make me what I wanted them to make") and Eric Joy, who worked in Savile Row for 15 years.

Facilities include TV in the afternoon so you can watch the racing when you go for a fitting.

Basic Facts

Suits cost from 65-70 guineas.
Trousers from 21 guineas.
Take about six weeks to make a suit, but they run a special 10-day express service, which costs 15 per cent. extra.
Credit facilities: Can pay by six monthly bankers orders. But if you pay when you take goods away you get a 10 per cent. discount.

POSTSCRIPT

Each year the *Tailor and Cutter* holds a competition to elect the Tailor of the Year. List of past winners reads as follows:

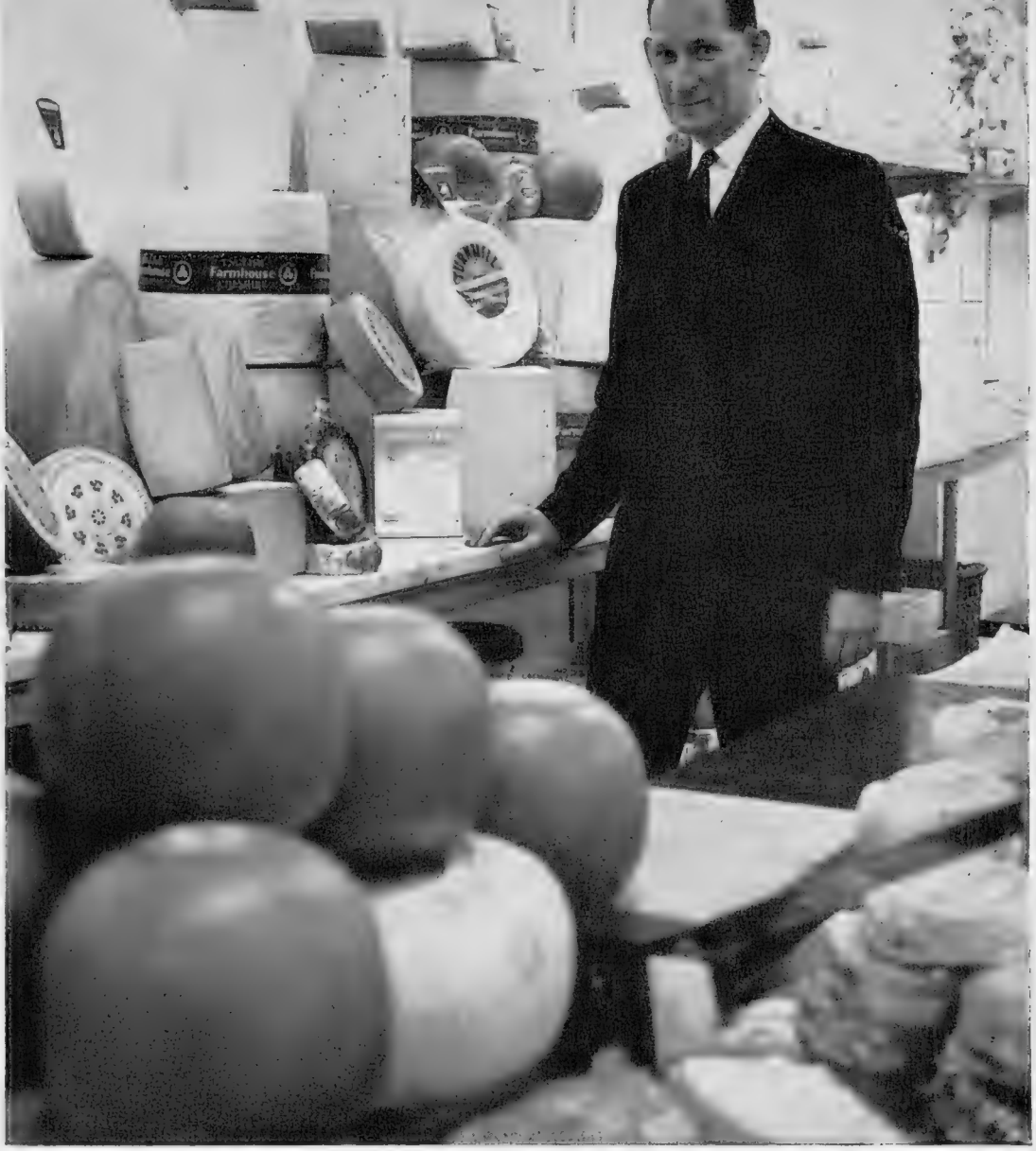
1956: C L Ostling, 35 Albemarle Street, W1.
1957: Anthony Sinclair, 29 Conduit Street, W1.
1958: E C Squires of Sackville Street.
1959: C L Ostling.
1960: Fred Stanbury of Kilgour, French and Stanbury of Dover Street.
1961: Harry Helman of Bruton Street.
1962: Robert Ryan of C L Ostling.
1963: George Garnham of J C Wells, St George Street, W1.
1964: Michael Hall of Donaldson, Williamson and G Ward Ltd, Burlington Arcade.
1965. Jim Welshman of Sackville Street, W1.

THE BIG SHOP ON THE CORNER

Part 2

WHITELEYS, Queensway, W2 (BAY 1234).
Whiteleys is one of the most cosmopolitan food halls; it is situated in a part of London that has many foreign colonies, and caters for them all. You can buy Polish, Hungarian and German food; and the ingredients for a Chinese meal are sold here not only to English people but to Chinese, who can buy the same brands as they could back home, (Whiteleys is one of the few places where you can buy fresh, as opposed to canned, sprouting bean shoots). Mr Purvis, the Food Controller, is in charge of 54 staff, and is as fussy about the quality of the food they sell as though he were going to eat every morsel himself; "If you wouldn't eat it yourself, don't offer it to anyone else" is his working motto. The food hall, which also covers tobacco, confectionery, and wines and spirits, is to be enlarged.

HARRODS, Brompton Road, SW1 (SLO 1234).
Harrods has one of the most celebrated food departments in London, if not the world. Go in there any time of the day and you will see shoals of elegant mink-packeted women ordering the glossiest kind of food. Everything, from apples to haggis, looks as if it's had a wash and brush-up before being allowed on the stand. Their butchery department is excellent (they have a marvellous line in sausages), so is the frozen food department; most decorative, possibly, is the fish section; "if it swims, we sell it" they say, and among the creatures that swim and are sold here are calamares, at 3s 6d a lb, John Dory (described as a very ugly rare fish) elegant old sturgeon, and of course salmon, both fresh and smoked. They sold 250 sides of smoked salmon over the Christmas period, and Mr Hume, the smoked salmon expert, was cutting until four in the morning. Harrods' fish goes all over the world; they have just sent two sides of smoked salmon, costing £32, to America, and an Australian recently ordered six bloaters to be sent airmail; the bloaters cost 6s 6d, the air mail charge was £3 7s 6d. No doubt he thought it worth it.



R. W. Copsey of Selfridges' cheese counter, where you'll find a choice of some 200 different kinds of cheeses.

FORTNUM & MASON, Piccadilly, W1 (REG 8040)
The food department at Fortnum & Mason is a legendary affair of tail-coated assistants, delicious luxuries packed in glass jars, aristocratic fruit. You may pay more for your avocado pear here than most other places, but you can be sure it will be a young lord of an avocado pear, nurtured since infancy and sold only when Fortnum & Mason think it's fit to be sold. They have a caviar expert called Ernie, who has been a caviar expert for 42 years. Under his eye they sell 35 to 40 lb of Beluga caviar each week – at 16 guineas a pound. Included in the purchase price are the jars the caviar is packed in, a one-up bonus for any kitchen when left lying casually around. Among the other delicacies that can be purchased at Fortnum's, are partridge stuffed with truffles (42s a small tin), a confit of goose imported from France and exclusive to Fortnum's, quails in aspic, hand-made chocolates, and Perigord truffles. They also sell ordinary things like biscuits and tea, and one of the pleasant aspects of Fortnum's is that you're treated with the same elegant courtesy whether you've come in to buy a pound of apples or out-of-season strawberries for a dinner party of 24.

SELFRIDGES, Oxford Street, London, W1 (MAY 1234)
Selfridges has one of those food halls that can cater equally well for the housewife wandering in to buy a small brown loaf, and the gourmet searching for exotic foods. It is presided over by Mr Purnell, Food Group merchandise manager, and Mr Temple, Food Group sales manager. Mr Temple has been with Selfridges for 40 years, and can remember the days when Mayfair was residential, when deliveries were made by horse-van, and when separate orders were sent in for the servants' hall and above stairs. These days Selfridges employs about 200 people, including sales staff and people who work behind the scenes (they bake all their own bread, and their cooked meat is prepared in their own kitchens). A lot of their food goes abroad – among the items they have exported are salad cream to America, tea and spices to Spain, and an English wedding cake that was air-mailed to Italy. Drop by their cheese counter, presided over by Mr Copsey, and you have a choice of up to 200 cheeses. If you follow the most popular choice, you'll be buying Farmhouse Cheddar, which really is farmhouse; Mr Copsey goes to Somerset every year to visit the farms where his cheese is made.

A GIRL WHO MEANS TO GET TO THE TOP

Determination to succeed – that is the keynote of lovely Jane Blackburn's acting career. She "blames" her never-give-up attitude on her father, the late Robert Blackburn, head of the famous Blackburn aircraft firm, who was so dedicated to his business – it is said – that he refused a knighthood at least three times on the grounds that he was "too busy."

Jane decided when she was 18 that she wanted to be an actress. She went to New York, studied at the Actors' Studio and made such good progress that she soon found herself in Hollywood to make a film and was signed to tour America in two Shakespearian productions.

She returned to New York and appeared many times on television and in major productions on Broadway.

During this time Miss Blackburn suffered plenty of let-downs and disappointments. But she was very, very determined . . . and emerged as an actress with sufficient confidence to turn down several offers in America to return to London to make TV films.

She recently completed a leading role in the new series *The Baron*.

THE WEEK AHEAD

SALEROOMS

The horse *(below)* is currently stabled in a dark cupboard in Christie's where it will be sold on 4 April. A brown Tang horse, it belongs to Lord Hollenden, and has spent most of its life in a tomb. Penny Haworth writes about the more interesting items coming up at the London salerooms . . . toothpick cases, ivory fruit, 56 Chinese snuff bottles and a George III mahogany desk belonging to Michael Redgrave . . . and gives a diary of the sales on page 53

MUSIC

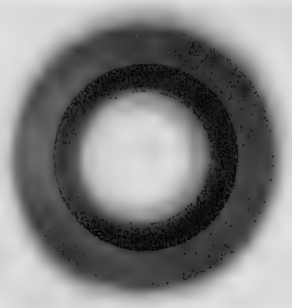
He started out as a dentist, his father is a doctor, and now at 60 Alan Rawsthorne is one of Britain's foremost composers. His latest composition, a 'cello concerto commissioned by the Gulbenkian Foundation, will be heard at the Royal Festival Hall on Wednesday. . . . Covent Garden's production of *The Tales of Hoffman* brings up the old problem: just how should one take it? Richard Last has definite views on the subject on page 51, where you will also find a complete guide to London's music life. . . . The Royal Ballet, following the precedent set by *Les Biches* in 1964, have brought over the great Russian choreographer to revive her Diaghiley-period ballet of the 1920s, *Les Noces*. This received a tumultuous reception (see pages 20 & 21), which more than overshadowed the run-of-the-mill *Swan Lake* at the "Garden" on 19 March – says Ian Woodward on page 45

SPORT

They call Fulham "the club up against it," and their manager, Vic Buckingham, says: "I never envisaged we'd be at the bottom" – of the First Division, that is. All the same, relegation to the Second could transform Fulham into just another forgotten football club. When Buckingham joined Fulham as manager he dropped seven older players – "I had to find young ones" – and he has just paid Walsall £35,000 for centre-forward Alan Clarke, 19. The question on most people's mind it: Will Fulham survive? Michael Wale looks at the facts and goes straight to the source to get them – Vic Buckingham (on page 60). . . . One of the big greyhound races of the week, the BBC *Sportsview* Trophy, takes place at Romford on Tuesday. . . . Our full guide to the world of sport in and around London appears on page 60

GALLERIES

There is a nice story of Charles V picking up Titian's brushes for him during a visit to the artist at work. Perhaps Titian said thank you. Charles was a great patron. Others might be less welcome. Artistic temperament may currently be at a discount, but mind how you go – better perhaps to follow the advice of Keith Sutton on page 53 where you will also find a comprehensive round-up of the London galleries. The picture *(below)* by Wojoiech Fangor was painted with an old-fashioned brush



BOOKS

This week Peter Owen publishes *Unfamiliar Masterpieces of Painting*, a collection of reproductions of paintings from East Germany, some of which have never been reproduced before. The paintings were rescued by the Russians in 1945 and were not returned to Germany until 10 years later, when each painting was issued with a passport! Significant changes have been made to the captions of the East German edition. Also this week a second novel from the young Greek writer and poet Alexis Lykiard *(right)* and a lot about the Maughams from Robin Maugham. More about the new books on page 50

FILMS

The redesigned Curzon cinema opens on 6 April with Louis Malle's long-awaited *Viva Maria* which stars Brigitte Bardot and Jeanne Moreau as two song-stress-revolutionaries in Latin America. United Artists are, thankfully, releasing the film in a sub-titled version and not in the usual dubbed monstrosity. Another film we have heard more about than is good for its reputation is Tony Richardson's *The Loved One*, from Evelyn Waugh's black comedy. Londoners finally have their chance to gauge whether or not it is "a movie with something to offend everyone" and whether Liberace makes a good coffin salesman. It opens at the Empire Leicester Square on 2 April

THEATRE

April promises to be one of the most exciting months in the London theatre for a long while. As the World Theatre Season shows the international standards at the Aldwych, England retaliates by producing its own home-grown musical *On the Level*, importing the Broadway success *Funny Girl*, bringing Noël Coward back on to the stage in three of his own new plays (two short, one full-length). On page 44 J Roger Baker writes about the English Stage Company who are adding to their repertory a 1905 revival and a brand new Arnold Wesker play. Your guide to the West End theatre appears on page 45

NIGHT OUT

6 pm Meet for drinks at the French Pub (The York Minster, Dean Street)
6.30 pm An early dinner at Wheeler's in Old Compton Street
8 pm Show: *Spring & Port Wine* at the Apollo Theatre, Shaftesbury Avenue
10.30 pm Late show and drinks at Annie's Room, Covent Garden
2 am Late night listen: *Bobby short on the East Side*
2.45 am Read Freud's *Civilisation and its Discontents* in bed

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THEATRE

FIRST FIVE: 1 World Theatre Season, Aldwych. 2 Man & Superman. 3 Arsenic and Old Lace. 4 How's the World . . . Treating You? 5 Hello Dolly!

On Easter Monday 10 years ago the Royal Court Theatre opened its doors to the first performance given by the English Stage Company. The policy was to present plays by new writers and their opening choice fell on *The Mulberry Bush*, by novelist Angus Wilson. The cast included Kenneth Haigh and Alan Bates, both of whom were to become national figures a month later when they appeared in the English Stage Company's first smash hit, the play that can make a justifiable claim to have changed the course of English drama – Osborne's *Look Back in Anger*.

This was not the first time the Royal Court acquired significance in the general pattern of drama. From 1904 until 1907 it was managed by J E Vedrenne and Harley Granville-Barker, who mounted an equally exciting repertory of plays, including much of Shaw's most notable work.

Accordingly the present régime of the Royal Court are acknowledging both aspects of the theatre's history in two new productions. One is a revival of Granville-Barker's own probe beneath the surface of Edwardian life, *The Voysey Inheritance*. A crisis in the Voysey family business provokes a clash of loyalties and personalities within the family. The other is Arnold Wesker's new play *Their Very Own and Golden City*, which won the Marzotto International Award for the best play of 1964.

Gladys Cooper to return to the West End in Somerset Maugham's "The Sacred Flame" after a short tour.

Wesker has been trying to get this play – which has a trade union background – mounted for more than a year. But its large cast and the comparative failure of his play *The Four Seasons* proved setbacks. Advance rumour would indicate that with it the Royal Court will set off on their next decade with a bang.

Meanwhile the management are continually thinking up new ways of attracting and maintaining an audience.

During the intervals the audience is invited over the loudspeaker system to meet in the circle bar after the show to discuss what they have seen. Writers, directors and actors turn up as well, so anyone who feels strongly about *Saved*, say, can have it on the spot with Edward Bond. The meetings last just about an hour and coffee is available. "The idea is to get to know the audience and let them feel at home," says a spokesman.

j roger baker

WEST END

openings

Th 31 Mar: **SIX CHARACTERS IN SEARCH OF AN AUTHOR.** Aldwych Theatre, Aldwych (TEM 6404). *(A simultaneous translation system has been installed for the World Theatre Season).* Author: Pirandello. Dir: Giorgio de Lullo. Cast: Compagnia dei Giovani. 7.0

CURRENT

ALIBI FOR A JUDGE, Savoy, Strand, WC2 (TEM 8888). Authors: Felicity Douglas, Henry Cecil. Dir: Hugh Goldie. Stars: Andrew Cruikshank, Colin Gordon, Amanda Grinling. High Court judge gets involved with the pretty wife of a man he has sent down. 8.0 (ends 10.20). W: 2.30 (ends 4.50). Sat: 5.0 (ends 7.20). Opened 4 Aug 1965

ANTONIO & HIS SPANISH DANCE COMPANY WITH ROSARIO, Cambridge, Earlham Street, WC2 (TEM 6056). 8.0. Th: 2.45. Sat: 5.0, 8.20. Opened 10 Mar 1966. Ends 23 April

ARSENIC & OLD LACE, Vaudeville, Strand, WC2 (TEM 4871). Author: Joseph Kesselring. Dir: Murray Macdonald. Revival of a classic black comedy. Cast: Sybil Thorndike, Athene Seyler, Richard Briers, Desmond Walter-Ellis, Julia Lockwood, Lewis Casson. 8.0 (ends 10.20). W: 2.45 (ends 5.5). Sat: 5.0 (ends 7.20). Opened 23 Feb 1966

BABES IN THE WOOD, London Palladium, Argyll Street, W1 (GER 7373). Music and lyrics: The Shadows. Dir: Albert J. Knight. Cast: Frank Ifield, Sid James, Roy Kinnear, Kenneth Connor, Arthur Askey. Ifield makes a yodelling Robin Hood in spectacular Sherwood. 2.45 (ends 5.45); 7.30 (ends 10.30). Opened 21 Dec 1965. Ends 30 Apr

BAREFOOT IN THE PARK, Piccadilly, opp Regent Palace Hotel, W1 (GER 4506). Author: Neil Simon. Dir: Richard Benjamin. Cast: Daniel Massey, Marlo Thomas, Kurt Kasznav, Joan Sterndale Bennet. Young-married troubles Broadway style comedy. M-F: 8.0 (ends 10.15). Sat: 6.0 (ends 8.15); 8.45 (ends 11.0). W: 2.30 (ends 4.45). Opened 24 Nov 1965

THE BEAVER COAT, Mermaid, Puddle Dock, Blackfriars, EC4 (CIT 7656). Author: Gerhart Haupmann, translated by William Rowlinson. Dir: Robert Chetweyn. Cast: Peggy Mount, John Moffatt, Russell Waters. Th, Fri, Sat, Tu and W 6.0 (ends 8.10); 8.40 (ends 10.50). Opened 3 Mar, 1966. Ends 16 Apr

BEYOND THE FRINGE 1965, May Fair, May Fair Hotel, Stratton Street, W1 (MAY 3036). Authors: Alan Bennett, Peter Cook, Jonathan Miller, Dudley Moore. Dir: David Phethean. Stars: John Dryden, Bill Hepper, Barry Stanton, Peter Baldwin. The material has almost an historical interest now. 8.40 (ends 10.50). Th & Sat: 6.0 (ends 8.10). Opened 15 Apr 1964

BLACK & WHITE MINSTREL SHOW, Victoria Palace, Victoria Street, SW1 (VIC 1317). Dir: George Inns. Stars: George Mitchell Minstrels with Don Arroll, Neville King, Dai Frances, John Boulter, Tony Mercer. Songs and dances cease only for interludes of comedy. 6.15 (ends 8.20); 8.45 (ends 10.50). Opened 25 May 1962

BOEING-BOEING, Duchess, Catherine Street, WC2 (TEM 8243). Author: Marc Camoletti (translated by Beverley Cross). Dir: Jack Minster. Stars: Nicholas Parsons, Simon Merrick. Three girls, two boys, seven doors . . . permutations endless. 8.0 (ends 10.10). W: 2.45 (ends 4.50). Sat: 5.15 (ends 7.20). Opened 20 Feb 1962

CHARLIE GIRL, Adelphi, Strand, WC2 (TEM 7611). Book by Hugh & Margaret Williams. Music & lyrics by David Heneker & John Taylor. Dir: Wallace Douglas. Cast: Anna Neagle, Joe Brown, Hy Hazell. The stately homes racket receives gentle satire with romantic interest, songs and dancing. 7.30 (ends 10.0). Th: 3.0 (ends 5.30). Sat: 5.30 (ends 8.0); 8.30 (ends 11.0). Opened 15 Dec 1965

CHASE ME COMRADE, Whitehall, Trafalgar Square, SW1 (WHI 6692). Author: Ray Cooney. Dir: Wallace Douglas. Stars: Brian Rix, Basil Lord, Leo Franklyn. Russian ballet dancer and diplomatic service involved in a speedy farce. 7.30 (ends 9.45). Sat: 5.15 (ends 7.30); 8.15 (ends 10.30). W: 2.30 (ends 4.45). Opened 15 July 1964

HELLO DOLLY! Theatre Royal, Drury Lane, WC2 (TEM 8108). Adapted by Michael Stuart from Thornton Wilder's play The Matchmaker. Music: Jerry Herman. Dir and choreographer: Gower Champion. A grand illusion with Mary Martin as chief spellbinder but nevertheless the most efficient musical seen in a dozen years. Cast: Mary Martin, Loring Smith. 7.30 (ends 10.0). W & Sat: 2.30 (ends 5.0). Opened 2 Dec 1965

HOW'S THE WORLD . . . TREATING YOU? Wyndham's Theatre, Charing Cross Road (TEM 3028). Author: Roger Milner. Dir: Philip Grout. Most "in" comedy of the season. Cast: Patricia Routledge, Peter Bayliss, Michael Graham Cox. 8.0 (ends 10.15). W & Sat: 6.0 (ends 8.15), 8.45 (ends 11.0). Opened 31 Jan 1966

AN IDEAL HUSBAND, Strand, Aldwych, WC2 (TEM 4143). Author: Oscar Wilde. Dir: James Roose Evans. *Fin de siècle* morality among the Wildest epigrams. Cast: Margaret Lockwood, Richard Todd, Michael Dennison, Dulcie Gray, Ursula Jeans, Roger Livesey, Perlita Neilson. 7.30 (ends 10.0). Sat: 5.0 (ends 7.30); 8.30 (ends 11.0). Th: 3.0 (ends 5.30)

INCIDENT AT VICHY, Phoenix, Charing Cross Road, WC2 (TEM 8611). Author: Arthur Miller. Dir: Peter Wood. Nazi persecution of the Jews in individual terms. Cast: Alec Guinness, Anthony Quayle. 8.15 (ends 9.50). W: 3.0 (ends 4.35). Sat: 5.15 (ends 6.50). Opened 26 Jan 1966

THE KILLING OF SISTER GEORGE, Duke of York's, St Martin's Lane, WC2 (TEM 5122). Author: Frank Marcus. Dir: Val May. Stars: Beryl Reid, Lally Bowers, Eileen Atkins. Lesbian radio actress loses her part and her lover. 8.0 (ends 10.25). Sat: 5.30 (ends 7.55); 8.30 (ends 11.0). W: 3.0 (ends 5.25). Opened 17 June 1965

A LILY IN LITTLE INDIA, St Martin's, West Street, off Cambridge Circus, WC2 (TEM 1443). Author: Donald Howarth. Dir: Donald Howarth. Tender study in loneliness. Cast: Jill Bennett, Jessie Evans, Ian McKellen. 8.0 (ends 10.0); Sat: 5.30 (ends 7.30), 8.30 (ends 10.30). W: 3.0 (ends 5.0). Opened 20 Jan 1966

MAN & SUPERMAN, Garrick, Charing Cross Road, WC2 (TEM 4601). Author: G B Shaw. Dir: Philip Wiseman. Battle of the Sexes. Cast: Alan Badel, Siân Phillips, Zena Walker, John Robinson, Marie Löhr, Clive Swift. 7.45 (ends 10.30). Th & Sat: 3.0 (ends 5.45). Opened 23 Nov 1965

THE MATCHGIRLS, Globe, Shaftesbury Avenue, W1 (GER 1592). Author: Bill Owen. Dir: Gillian Lynne. Music by: Tony Russell. The first women's strike. Cast: Vivienne Martin, Marion Grimaldi, Gerald Hely. 8.0 (ends 10.15). F & Sat: 6.0 (ends 8.15); 8.30 (ends 10.45). Opened 1 Mar 1966

THE MOUSETRAP, Ambassadors, West Street, off Cambridge Circus, WC2 (TEM 1171). Author: Agatha Christie. After 14 years still a mystery. Dir: D Ramsden. Cast: John Cobner, Diana Scougall. 8.0 (ends 10.30). T: 2.45 (ends 5.10). Sat: 5.0 (ends 1.30); 8.0 (ends 10.30). Opened 25 Nov 1952

OLIVER! New Theatre, St Martin's Lane, WC2 (TEM 3878). Composer: Lionel Bart. Dir: Peter Coe. Stars: Aubrey Woods, Nicolette Roeg, Peter Bartlett. Dickens' London brought to musical life. 7.45 (ends 10.15). T & Sat: 4.0 (ends 6.50). Opened 30 June 196

ON THE WAGON, Mermaid, Puddle Dock, Blackfriars, EC (CIT 7656). Author: Bernard Miles. Dir: Julius Gellner. Cast: Bernard Miles. Mon only 6.0 (ends 8.0); 8.40 (ends 10.40). Opened Jan 1966. Ends 16 Apr

THE OWL & THE PUSSY CAT, Criterion, Piccadilly Circus, W (WHI 3216). Author: Bill Manhoff. Dir: Shirley Butler. Pretty girl versus intellectual man. Cast: Diana Sands, Anton Rodgers. 8.0 (ends 11.0). Sat: 6.0 (ends 8.15, 8.45 (ends 11.0). Th 3.0 (ends 5.15). Opened 2 Mar 1966

ROBERT & ELIZABETH, Lyric, Shaftesbury Avenue, W1 (GER 3686). Composer: Ron Grainer. Book: Ronald Millar. Dir: Wendy Toye. Stars: Donald Wolfit, Jan Sysse, Kevin Colson. The Barretts of Wimpole Street get the songs and dance treatment. 7.3 (ends 10.25). Th & Sat: 2.30 (ends 5.25). Opened 20 Oct 1964

SAY WHO YOU ARE, Her Majesty's, Haymarket, SW1 (WHI 6606). Authors: Keith Waterhouse & Willis Hall. Dir: Shirley Butler. Stars: Ian Carmichael, Patricia Cargill, Dilys Laye, Jan Holden. Sophisticated farce. M-Th: 8.0 (ends 10.35). F & Sat: 6.0 (ends 8.20); 8.45 (ends 11.5). Opened 6 Oct 1965. Closed 4-8 April

SON OF OBLOMOV, Comedy, Panton Street, SW1 (WHI 2578). Author: Goncharov (ad. Riccardo Aragno). Dir: Frank Dunlop. Stars: Spike Milligan, Bill Kerr, Valentine Dyall. Much ado about Milligan – and there's a plot buried somewhere too. 8.0 (ends 10.15). W: 8.45 (ends 11.0). Sat: 6.0 (ends 8.15); 8.45 (ends 11.0). Opened 6 Oct 1964

THE SOUND OF MUSIC, Palace, Cambridge Circus, W1 (GER 6834). Composers: Rogers and Hammerstein. Book: Lindsay and Crouse

Denis Waterman and Joseph Greig as two of the potholers who explore the inside of a giant in Keith Johnstone's play "The Performing Giant" now in repertory at the Royal Court.

Dir: Jerome Whyte. Stars: Sonia Rees, Eunice Gayson, Donald Scott. Nazi invasion in the background; sweetness to the fore. 7.30 (ends 10.25). W & Sat: 2.30 (ends 5.15). Opened 18 May 1961

SPRING & PORT WINE, Apollo, Shaftesbury Avenue (GER 2663). Author: Bill Naughton. Dir: Allan Davis. Cast: Alfred Marks, Ruth Dunning. A heavy Lancastrian father has a rebellious family on his hands. 8.0 (ends 10.15). Th & Sat: 6.0 (ends 8.15); 8.45 (ends 10.55). Opened 19 Nov 1965

YOU CAN NEVER TELL, Theatre Royal, Haymarket, SW1 (WHI 9832). Author: G B Shaw. The new woman and old-fashioned values. Dir: Glen Byam Shaw. Cast: Sir Ralph Richardson, Harry Andrews, Judy Campbell, Keith Baxter, Moray Watson, Cyril Luckham. 7.45 (ends 10.30). Sat: 5.0 (ends 7.45); 8.15 (ends 11.0). W: 2.30 (ends 5.15). Opened 12 Jan 1966

REPERTORY

ALDWYCH THEATRE, Aldwych, WC2 (TEM 6404) *(Simultaneous translation of foreign plays is installed for this World Theatre Season).* Th 31 Mar: See Openings. F 1-W 6 Apr: SIX CHARACTERS IN SEARCH OF AN AUTHOR by Pirandello. Dir: Giorgio de Lullo. Cast: Compagnia dei Giovani. 7.30 Sat & W: 2.30

ENGLISH STAGE COMPANY, Royal Court, Sloane Square (SLO 1745). Th 31 Mar: THE KNACK by Ann Jellicoe. Dir: Desmond O'Donovan. Cast: Timothy Carlton, John Castle, Barbara Ferris, Victor Henry. 7.30 (ends 9.30)

F 1 & Sat 2 Apr: THE PERFORMING GIANT by Keith Johnstone. Dirs: William Gaskill, Keith Johnstone. Cast: Bernard Gallagher, Lucy Fleming, Roger Booth, Roddy Maude-Roxby, Joe Greig, David Leland, John Shepherd, William Stewart, Dennis Waterman. 7.30 (ends 9.30). Sat: 3.0 (ends 5.0)
M 4, T 5 & W 6 Apr: SERJEANT MUSGRAVE'S DANCE by John Arden. Dir: Jane Howell. Cast: Iain Cuthbertson, Frances Cuka, Sebastian Shaw, Ronald Pickup, John Castle, Victor Henry, Richard Butler, Roger Booth, Joe Greig. 7.30 (ends 10.45)

NATIONAL THEATRE COMPANY, Old Vic, Waterloo Road, SE1 (WAT 7616). Th 31 Mar: LOVE FOR LOVE by William Congreve. Dir: Peter Wood. Cast: Colin Blakely, Tom Kempinski, Robert Lang, Geraldine McEwan, Miles Malleson, Anthony Nicholls, Laurence Olivier, Lynn Redgrave, Joyce Redman, Madge Ryan, John Stride. 2.15 (ends 5.0), 7.30 (ends 10.15)
F 1 & Sat 2 Apr: A FLEA IN HER EAR by Georges Feydeau (translated by John Mortimer). Dir: Jacques Charon. Cast: Albert Finney, Anne Godley, Edward Hardwicke, Robert Lang, Kenneth Mackintosh, Geraldine McEwan, John Stride, Michael Turner, Frank Wylie. 7.30 (ends 10.0). Sat: 2.15 (ends 4.45)
T 5 & W 6 Apr: MISS JULIE by August Strinberg. Dir: Michael Elliot. Cast: Albert Finney, Maggie Smith, Jeanne Watts. BLACK COMEDY by Peter Shaffer. Dir: John Dexter. Cast: Graham Crowden, Paul Curran, Albert Finney, Doris Hare, Derek Jacobi, Ronald Pickup, Louise Purnell, Maggie Smith. 7.30 (ends 10.25)

CLUBS

HAMPSTEAD THEATRE CLUB, 98 Avenue Road, NW3 (PRI 9301). ADVENTURES IN THE SKIN TRADE with Robert Eddison. Th 31 Mar-Sat 2 Apr: 8.0. Sat: 5.0, 8.15

LAMDA THEATRE CLUB, Logan Place, Earls Court Road, W8 (FRE 7071). ANTIGONE. 7.45. Sat: 3.0. Sun: 7.45

THE LITTLE ANGEL, 14 Dagmar Passage, Cross Street, N1 (CAN 1787). THE FISHERMAN AND HIS SOUL. Sat 2 Apr: 3.0 (ends 4.0), 5.0 (ends 6.0). Sun 3 Apr: 3.0 (ends 4.0). Matinee for very young children Sat 2 Apr: 11.0 (ends midday). Aults 5s 6d, children 4s

LITTLE THEATRE CLUB, Garrick Yard, St Martin's Lane, WC2 (COV 0660). GHOSTS. 8.0 (not Mon). Sun: 7.30

MOUNTVIEW THEATRE CLUB, 104 Crouch Hill, N8 (MOU 5885). A MIDSUMMER NIGHT'S DREAM. Th 31 Mar-Sat 2 Apr: 8.0. THE HOUSE OF BERNADA ALBA, THE MOON OF CARIBBEES, DOUBLE, DOUBLE, THE COLLECTION. T 5 & W 6 Apr: 8.0

UNITY, 1 Goldrington Street, N1 (EUS 5391). THE PLAYBOY OF THE WESTERN WORLD. F 1, Sat 2 & Sun 3 Apr: 7.45

VANBRUGH, Malet Street, WC1 (LAN 7982). LIVE LIKE PIGS. Th 31 Mar-Sat 2 Apr: 2.30, 7.30

PERIMETER

ASHCROFT THEATRE, Fairfield Hall, Croydon (CRO 9291). MAJOR BARBARA. Th 31 Mar-Sat 2 Apr: 7.45. Sat 2 Apr: 5.0, 8.0. ANY WEDNESDAY. M 4-W 6 Apr: 7.45

GOLDERS GREEN HIPPODROME, NW11 (SPE 0022). WHEN YOU'RE YOUNG. Th 31 Mar-Sat 2 Apr: 8.0. Th & Sat: 2.30. ROMAN CANDLE with Bob Monkhouse. M 4, T 5, W 6 Apr: 8.0.

LYRIC THEATRE, Hammersmith (RIV 8557). UNDER MILK WOOD. Th 31 Mar-Sat 2 Apr: 8.0. Th: 2.30. Sat: 5.0, 8.0

NEW THEATRE, High Street, Bromley (RAV 6677). HALF A SIXPENCE. Th 31 Mar-W 6 Apr: 7.45. Sat: 5.15, 8.0

RICHMOND THEATRE, The Green, Richmond, Surrey (RIC 0088). THE CREEPER. Th 31 Mar-W 6 Apr: 7.45. Sat: 5.30, 8.15

TOWER THEATRE, Canonbury Tower, Canonbury Place, N1 (CAN 5111). No productions until 29 Apr

THEATRE ROYAL WINDSOR (WK 61107). SPIDERS WEB with Cicely Courtneidge, Jack Hulbert, Robertson Hare. M & W: 7.30. T & F: 8.0. Th: 2.30, 7.30. Sat: 4.45, 8.0

YVONNE ARNAUD THEATRE, Guildford (Guildford 60191). THE DOOR with Heather Sears, Margaretta Scott. 7.45. Th: 2.30. Sat: 5.0, 8.0. Until Sat 2 Apr

coming soon

11 April THE SACRED FLAME by Somerset Maugham. Yvonne Arnaud, Guildford
12 April OEDIPUS REX, Greek National Theatre, Aldwych
13 April FUNNY GIRL, Prince of Wales
19 April ON THE LEVEL, musical by Ronald Millar and Ron Grainer. Saville
26 April JUNO & THE PAYCOCK by Sean O'Casey, National Theatre at the Old Vic
6 May NEW REVUE at London Palladium: Harry Secombe and Jimmy Tarbuck

BALLET

The pad: Lynn Seymour's flat. We're drinking: she gin, me vodka. We're listening to a lush piece of Villa-Lobos. I like it; I tell her I like it. "Shh!" she says, "listen to this." I listen: "Dammit, I like it, I tell you." But it's no good: she's already "sent," in another dream world . . . just as she was in another dream world at Covent Garden last Saturday, when she danced one of her rare *Swan Lakes*.

"My yearly stint," she described it to me. She's never been hot on the classics, and she knows it. "But I'll always persevere with them," she says, "for they are precious objects. My trouble, though, is that I've never modelled my classical roles on anyone, and that's why I think I always look 'different' in these parts."

So something went wrong with that 32 *fouetté* partypiece, but so what? So Rudi's got good elevation; I don't doubt that he's also good at high-jump, but what's it matter? So Seymour's not an atheltic virtuoso, but what does all this prove? For a start, it shows that every dancer has his or her limitations, as well as her good points all stacked there for the picking. But luckily, 32 spins going like crazy doesn't make *Swan Lake*. Up to that thorn-in-the-neck bit in the Ballroom Scene, Seymour had shown that she is beginning to surmount one of her greatest stumbling blocks.

True, her shortness of neck tends to make nonsense of some of Ivanov's more lyrical moments, but her undisputed skill as an actress, to submerge herself unreservedly in a role, once again came to the fore to compensate somewhat for her lack of speed and shady technical precision. Her Black Act, as usual, wasn't particularly memorable, but neither were any of the *divertissements*: even Sibley's and Shaw's Neapolitan Dance seemed shorn of its usual *joie de vivre* perfection.

But then the ballet as a whole suffered from an indifferent Prince Siegfried in Desmond Doyle. Never have I been so boldly reminded that ballet is a dumb art as when Doyle went through his set mime pieces like an actor reciting his "It wasn't me" line in *The Mousetrap* for the 3,000th time.

ian woodward

FILMS

FIRST FIVE: 1 Viva Maria. 2 Alphaville. 3 Jules et Jim. 4 Alfie. 5 The Knack.

It is in the joint casting of Brigitte Bardot and Jeanne Moreau that the true alchemy of *Viva Maria* (A) lies, although the film comes gift-wrapped in elegant fashions and in-jokes. Louis Malle's whirlpool of a film is about the two Marias – a third-rate singing act with a touring company who inadvertently invent stage striptease and later become involved in a mythical Latin revolution.

It is no mistake that the two women share a common Christian name, for they are two aspects of the perfect woman, the bisection of total feminism into Maria I (Moreau) and Maria II (Bardot). Mlle Moreau epitomises the older woman, sullen beauty grown wise in experience and compassion; Mlle Bardot the hoydenish free spirit, a creature of generous and violent impulse, with no admittance of conscience or remorse. They are mystically bound one to another and, like Siamese twins, the experiences of pain and pleasure are instinctively shared.

Swedish actress Harriet Andersson replaces Candice Bergen as James Mason's wife in "The Deadly Affair." Miss Bergen is detained in Formosa on "The Sand Pebbles" by bad weather.

Surprisingly it is Bardot's film. She gives the best performance of her career as the impish anarchist swinging from lianas, bomb between teeth, directing a machine-gun with the grace and precision of a waltz.

Malle's direction, Henri Decaë's exquisite colour photography and Georges Delerue's charming score combine in fireworks without frenzy. Outside of Malle's own witty script there are myriad throw-away jokes that delight the ear and eye in a sparkling kaleidoscope of parody.

● There is a strong rumour that Tony Richardson's *The Loved One* (X) is about to enter the West End. Late in time, behold it come, clanking behind its acid accolades and excuses for the six-month delay. Tony Richardson, in the unique position of having absolute control over his film, turned against the publicity line, "The movie with something to offend everyone," demanded that a fuller version be shown and postponed the English opening once again (it was first planned for last autumn) so that the tumult of the General Election would have died down and fuller attention might be given to the movie. O grave, where is thy sting?

david castell

OPENING

VIVA MARIA (A). Louis Malle, the director, has seized the opportunity to show off the entirely disparate talents of Mesdames Jeanne Moreau (Maria I) and Brigitte Bardot (Maria II), in a gay and amusing story about two song-and-dance girls in a carnival who become embroiled in a South American Revolution. Henri Decaë's colour photography is a delight. (George Hamilton. Col. 120 min.) *Curzon Cinema*, Curzon Street, W1. GRO 3737. Gala premiere 6 Apr

THE LOVED ONE (X). An attack on American folkways, burial-wise. Directed by Tony Richardson, this is a heavy-handed adaptation of the satirical novel by Evelyn Waugh, with a scenario by Christopher Isherwood and Terry Southern. A bumptious young Englishman (Robert Morse), a Corpse cosmetician (Anjanette Comer), and Mr Joyboy (Rod Steiger), the Chief Mortician at Whispering Glades Memorial Park, act out the eternal triangle, amid the embalming rooms and stiffened corpses. (Jonathan Winters, Liberace. 117 min.) *Empire Leicester Square*. GER 1234. Opens 2 Apr

WEST END

ALFIE (X). Taken from the play by Bill Naughton, and directed by Lewis Gilbert; Michael Caine plays the incredible Alfie, devoutly dedicated to a love-life that is both intensive and uncommitted, and often funny. His birds flit in and out at lightning speed – Eleanor Bron as his doctor, Shirley Anne Field as his nurse and an overpowering rich widow (Shelley Winters), who is almost a match for him. (Millicent Martin, Julia Foster, Jane Asher, Vivienne Merchant. Col. 114 min.) *Plaza, Piccadilly Circus*. WHI 8944. 1.0, 3.20, 5.50, 8.20 (Sat only: 11.30 pm). Sun: 3.0, 5.30, 8.0

ALPHAVILLE (A). Jean-Luc Godard's transformation of images from a comic strip into a stylistic masterpiece with dazzling photography by Coutard. Lemmy Caution (Eddie Constantine), disguised as a reporter for *Figaro-Pravda*, is sent on a mission to Alphaville – city of machines and technocrats. A funny yet profound and moving comment on our society as it could well become. (Anna Karina, Akim Tamiroff. Col. 98 min.) With Chris Marker's short *La Jetée*. *Academy One*, Oxford Street. GER 2981. 1.50, 4.5, 6.20, 8.45. Sun: 3.35, 5.50, 8.15

BATTLE OF THE BULGE (A). Modern warfare effectively shown as the stuff of Cinerama. An account of the Battle of the Ardennes with Henry Fonda and Robert Ryan for the American heroes and Robert Shaw as a suitably poker-faced German villain. But the real heroes are the giant tanks, ploughing their way through the countryside. Magnificent. (Dana Andrews. Dir: Ken Annakin. Col. 163 min.) *Casino Old Compton St*, W1. GER 6877. 2.30, 7.45. Sat: 2.0, 5.20, 8.40, 11.55. Sun: 4.30, 7.50

BORN FREE (U). Tasteful and relatively faithful adaptation of Joy Adamson's runaway best-seller. Virginia McKenna makes a long-promised comeback as the woman who raises a lioness from a helpless cub and trains it to the point where its own domesticity is a danger to survival. (Bill Travers, Geoffrey Keen. Dir: James Hill. Col. 99 min. Royal Film of 1966.) *Odeon Leicester Sq*, WHI 6111. 2.5, 4.25, 6.45, 9.5. Sat only: 11 pm.) Sun: 3.50, 6.10, 8.30 (Ends 6 Apr)

Brigitte Bardot in Louis Malle's "Viva Maria."

CARRY ON COWBOY (A). The myth of the Old West is the new target for the pea-shooters of the apparently indefatigable Rogers-Thomas team. A slight shifting of emphasis in the players from their large repertory of British comedy actors: otherwise the formula remains unchanged. (Sidney James, Kenneth Williams, Angela Douglas, Jim Dale, Joan Sims. Dir: Gerald Thomas. Col. 95 min.) *Carlton Haymarket*. WHI 3711. 1.45, 4.10, 6.35, 9.5 (Sat only: 11.15 pm). Sun: 4.10, 6.35, 9.5

THE GREAT RACE (U). Extravagantly slapstick comedy involving a car race from New York to Paris, via Siberia, with Jack Lemmon as the villain and Tony Curtis as the spoof hero. Blake Edwards's feeblest screenplay, but with a good sense of the period. While determined to be a lot of fun, it merely proves conclusively that Cinerama and comedy don't mix. (Col. 153 min.) *Astoria Charing Cross Rd*. GER 5385. 2.30, 8.0. Sun: 4.0, 8.0

THE GREAT ST TRINIANS TRAIN ROBBERY (U). Ronald Searle's little monsters unusually subdued under Frank Launder's direction. Plenty of comic invention in Frankie Howerd's performance: for the most part the script plays for maximum security conditions. (Dora Bryan, George Cole. Col. 93 min.) *Studio One Oxford St*. GER 3300. 1.40, 4.10, 6.45, 9.20. Sun: 3.45, 6.20, 9.0

HOLIDAY IN SPAIN (U). Cinerama travelogue threaded through with a comedy-thriller story. (Denholm Elliott, Peter Laurie, Paul Lucas, Diana Dors. Dir: Jack Cardiff. Col. Cinerama.) *Coliseum St Martin's Lane*. TEM 3161. 2.30, 8.0. Sat: 2.0, 5.15, 8.30, 11.45. Sun: 4.0, 7.30

JULES ET JIM (X). Based on the novel by Henri-Pierre Roche, the story begins just before the First World War, and traces the development of the relationships between Catherine (Jeanne Moreau) and her lovers Jules (Oskar Werner) and Jim (Henri Serre). Truffaut, perhaps the most talented of the young French directors, has an instinctive feeling for the cinema. (Showing with Varda's exquisite but facile *Le Bonheur*.) (France, sub-titled. 105 min.) *Berkeley Tottenham Ct Rd*. MUS 8150. 12.40, 4.0, 7.20. Sun: 4.0, 7.20. *Le Bonheur*, 2.35, 5.55, 9.15. Sun: 5.55, 9.15

JULIET OF THE SPIRITS (X). Fellini's companion piece to *8½*, this time in superb colour, tells the story of the soul-searching of a rather idle, middle-aged woman (Giulietta Masina) whose husband is unfaithful to her. Her haunting and surrealistic fantasies are explored with great cinematic virtuosity, but in the last analysis, the film proves as insubstantial as the apparitions themselves. (France/Italy. Col. 137 min.) *Academy Two*. GER 5129. Oxford St, W1. 12.15, 3.0, 5.50, 8.45. Sun: 5.10, 8.5

THE KNACK (X). Dick Lester's free and inventive adaptation of the play by Ann Jellicoe. Rita Tushingham plays a provincial innocent who finds herself suddenly surrounded by three men: one incredibly endowed with the knack (Ray Brooks), one moderately so (Donal Donnelly) and one painfully bereft of it (Michael Crawford). Despite its occasionally laboured visual gags, it has great vitality. (85 min.) With *Irma la Douce*. *Odeon Haymarket*. WHI 2738. 2.0, 7.0. *The Knack*: 4.30, 9.30

LIFE AT THE TOP (X). The sequel to *Room at the Top*. Having married the mill-owner's daughter, Joe Lampton (Laurence Harvey) has settled down to a prosperous provincial life. Amid a collection of extraordinary stereotypes Jean Simmonds gives a splendid performance. (Honor Blackman, Michael Craig. 117 min.) *Columbia Shaftesbury Av*. REG 5414. 1.34,

3.54, 6.14, 8.39. (Sat: 11.19 pm). Sun: 3.40, 6.9, 8.39

MY FAIR LADY (U). Lavish, if not cloying, direction of the Lerner & Loewe musical by George Cukor with Edwardian décor by Cecil Beaton. Rex Harrison carries the film along with commanding style, with Audrey Hepburn as a spirited, though rather inadequate, Eliza. Great vitality, but played a little too safe. (Stanley Holloway, Wilfrid Hyde White. Col. Super-Panavision. 185 min.) *Warner Leicester Sq*, W1. GER 3423. 2.30, 7.45. Sat: 2.30, 7.45, 11.45. Sun: 3,0, 7.15. *Royalty Kingsway*, WC2. HOL 8004. 2.45, 8.0. Sun: 3.15, 7.30

NO QUESTIONS ON SATURDAY (U). A Franco-Israeli production, directed by Alex Joffé, abounding in Jewish gags and whimsy. It tells the story of an old man's attempts to attain Heaven and presents Robert Hirsch with the opportunity to demonstrate his versatility by playing not only the old man, but most of the members of his family. But not even he can inject any life into this stilted charade. (Rina Ganov, Dahlia Friedland. France/Israel. 106 min.) *Cameo-Poly Upper Regent St.* LAN 1744. 1.55, 4.10, 6.25, 8.50. Sun: 4.0, 6.25, 8.45

OUR MAN FLINT (A). Director Daniel Mann endeavours to outspoof Bond in what becomes a tiresome use of gimmickry, with quite serious undercurrents of nastiness. James Coburn is less endearing than Connery as secret agent Flint, in pursuit of the criminal conspiracy of Galaxy who seek to control the weather. (Lee J Cobb. Col. 108 min.) *Rialto Coventry St.* GER 3488. 1.20, 3.50, 6.20, 8.50. Sun: 3.40, 6.15, 8.50

THE PROCURER (X). (Dir: Hideo Sekigana. A Japanese drama-play. 85 min.) With: *Sweet Sound of Death* (X). *Cameo-Royal*, Charing Cross Road. WHI 6915

THE RED DESERT (X). Through the character of Giuliana (Monica Vitti), who cannot come to terms with the life around her, Antonioni explores still further the moral problems brought about by industrialisation. Set in Ravenna, it is, in many ways, an uncertain and unsatisfactory film, but nevertheless remarkable for its formal beauty and the abstract use of colour. (Richard Harris. Dir: Michelangelo Antonioni. Col. 116 min.) *Paris Pullman*, Drayton Gardens. FRE 5898. 1.50, 5.20, 9.0. Sun: 5.20, 9.0. With: *All the Gold in the World*. 3.50, 7.25. Sun: 3.50, 7.25. Sat: 10.30 pm

THE SINGING NUN (U). Debbie Reynolds ploughs ruthlessly through this schmaltzy musical based on the story of the Belgian nun who entered the Hit Parade. Ricardo Montalban plays a kleptomaniac priest and Greer Garson the traditionally serene Mother Superior. Only the music survives with any real charm. (Dir: Henry Koster. Col. 96 min.) *Empire Leicester Square*, GER 1234. 2.5, 4.30, 6.50 9.15 (Sat only: 11.40 pm). Sun: 3.55, 6.20, 8.40. (Ends 1 Apr)

SOUND OF MUSIC (U). Robert Wise's three-hour version of the Rodgers & Hammerstein musical, with hosts of singing nuns and children. Christopher Plummer is the somewhat authoritarian father of the brood; Julie Andrews another wholesome governess. (Peggy Wood, Eleanor Parker. Col. Todd-AO. 170 min.) *Dominion Tottenham Ct Rd*, W1. MUS 2176. 2.30, 8.0. Sun: 2.30, 8 0

THAT RIVIERA TOUCH (U). Comedians Morecambe & Wise set out on their second adventure on film. This time, they are holidaying on the French Riviera, and suddenly find themselves caught up with a gang of crooks, and, incidentally, with the glamorous Suzanne Lloyd. The director, Cliff Owen, gives the zany couple plenty of opportunity for their special brand of humour. (Eric Morecambe, Ernie Wise. Col. 98 min.) *Leicester Square Theatre*. WHI 5252; *New Victoria*. VIC 2544; *Odeon Kensington*. WES 0131.

THOSE MAGNIFICENT MEN IN THEIR FLYING MACHINES (U). A slender pretext for collecting together a whole host of international stars for an air race between London and Paris. There are some pleasant enough shots of early aeroplanes, but little or no feeling for comic effect. (Terry-Thomas, Sarah Miles, Robert Morley, Gert Frobe, Stuart Whitman, James Fox, Jean-Pierre Cassel. Col. Todd-AO. 130 min.) *Metropole Victoria*. VIC 4673. 2.30, 8.0. Sun: 4.30, 8.0

THUNDERBALL (A). Bond has only a few days to find the two atom bombs stolen by SPECTRE. Gadgetry galore, underwater sex, and Connery confidently assuming the role of Superman. Luciana Paluzzi is the alluring SPECTRE agent and Claudine Auger one of Bond's more memorable conquests. (Bernard Lee, Lois Maxwell. Dir: Terence Young. Col. 125 min.) *London Pavilion Piccadilly Circus*, W1. GER 2982. 10.30, 12.55, 3.30, 5.55, 8.40. (Sat: 11.30 pm.) Sun: 3.15, 5.55, 8.40

THE UGLY DACHSHUND (U). Disney's Easter offering with Suzanne Pleshette fretting hysterically over the pregnancy of her pedigree dachshund and registering violent disapproval when her husband the vet conspires to slip a Great Dane puppy in with the litter. Laboured, overlong comedy with the humans eclipsed by the animal cast. (Dean Jones, Charlie Ruggles. Dir: Norman Tokar. Col. 93 min.) With *Winnie the Pooh and the Honey Tree* (U). *Prince Charles Theatre*, Leicester Place, W1. GER 8181. 2.10, 4.30, 6.50, 9.15. Sun: 2.0, 4.20, 6.40, 9.0

WHERE THE SPIES ARE (A). Yet another spy-melodrama. With a stylish screenplay by Val Guest and Wolf Mankowitz. David Niven plays a stuffy, slightly dotty, English doctor who is pressed into Middle-Eastern espionage. Francoise Dorleac plays a luscious double-dealer. (Dir: Val Guest. Col. 113 min.) *Ritz Leicester Square*, GER 1234. 1.30, 4.0, 6.25, 8.55. Sun: 3.40, 6.10, 8.35. Sat: 11.30 pm

WILD STRAWBERRIES (A). Perhaps Bergman's most satisfying film; complex in theme and exposition, yet executed with great economy of style. Haunted by his past, an old man (played by Victor Sjöström, the Swedish director of the silent era) is forced to look back over his life, and comes to realise his inadequacy as a human being. The usual impeccable company of players. (Bibi Andersson, Ingrid Thulin. Dir: Ingmar Bergman. Swedish. 93 min. 1957.) With: *Climates of Love. La Continentale*, Tottenham Court Road. MUS 4193

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The evenings of April 26, 27, 28, 29 and May 3 are sold out to charities.

GENERAL RELEASE

(† *Second feature varies:* * *Sunday programme differs*)

RANK RELEASE NORTH

Until Sat: **LIFE AT THE TOP** (*X*) and full supporting programme.

Elisabeth Ercy, Continental protégée of "Doctor in Clover," sixth in the series.

From Sun: DOCTOR IN CLOVER (A). More medical romping from the producer-director team of Betty Box and Ralph Thomas in the sixth of the series, from Richard Gordon's novels. Having established itself as a social institution, it no longer has to even try to be funny. James Robertson Justice now attacks Sir Lancelot Spratt with a practised gusto. (Leslie Phillips, Shirley Anne Field, Fenella Fielding, John Fraser. Col. 101 min.) With: **Dateline Diamonds** (U).

Acton Odeon
Camden Town Odeon
Chelsea Odeon
Clapton Kenninghall
Dalston Odeon
Ealing Odeon
East Ham Odeon
Edgware Road Odeon
Edmonton Regal
Finchley Gaumont
Forest Gate Odeon
Hackney Pavilion
Hammersmith Odeon
Harlesden Odeon
Hendon Odeon
Highgate Odeon
Holloway Odeon
Islington Odeon
Kensal Rise Odeon
Kilburn State
Kingsbury Odeon
King's Cross Odeon
Leyton Odeon
Mile End Road Odeon
Muswell Hill Odeon
Notting Hill Gaumont
†**Palmers Green** Queen's Hall
Park Royal Odeon
Shepherd's Bush Odeon
Southgate Odeon
Stamford Hill Odeon
Swiss Cottage Odeon (Not Tues 5 April)
Temple Fortune Odeon
Tottenham Palace
***Walham Green** ABC
Walthamstow Granada
Wembley Odeon
Westbourne Grove Odeon
Wood Green Odeon

RANK RELEASE SOUTH

Until Sat: **OUR MAN FLINT** (A) and full supporting programme

Laurence Harvey as Joe Lampton in "Life at the Top," from the John Braine sequel novel.

From Sun: LIFE AT THE TOP (X). The sequel to *Room at the Top*. Having married the mill-owner's daughter, Joe Lampton (Laurence Harvey) has settled down to a prosperous provincial life. Amid a collection of extraordinary stereotypes Jean Simmons gives a splendid performance. The direction is frankly commercial. (Honor Blackman, Michael Craig. 117 min. Dir: Ted Kotcheff)

Balham Odeon
Brentwood Odeon
Brixton Astoria
Bromley Odeon
Camberwell Odeon
†**Clapham** Granada
Croydon Odeon
***Deptford** Odeon
East Dulwich Odeon
†**Greenwich** Granada (Not Fri 1 or Wed 6 April. Bingo)
Lewisham Odeon
Morden Odeon
Old Kent Road Astoria
Penge Odeon
Putney Odeon
Richmond Odeon
South Norwood Odeon
Streatham Odeon
†**Sydenham** Granada
†**Thornton Heath** Granada
Tooting Granada
Well Hall Odeon
Wimbledon Odeon

ABC RELEASE NORTH

Until Sat: **WHERE THE SPIES ARE** (A) and full supporting programme

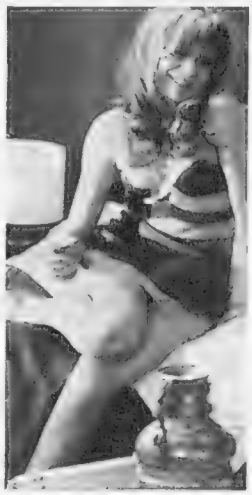
Portland Mason, George Cole and Michele Scott in "The Great St Trinians Train Robbery."

From Sun: THE GREAT ST TRINIANS TRAIN ROBBERY (U). Ronald Searle's little monsters unusually subdued under Frank Launder's direction. Plenty of comic invention in Frankie Howerd's performance; for the most part the script plays for maximum security conditions. (Dora Bryan, George Cole. Col. 93 min.) With: **Torpedo Bay** (U).

†**Acton** Granada
Barkingside State
***Bayswater** ABC
Bowes Park Ritz
***Camden Town** Plaza
Clapton ABC
Ealing ABC
†**Edmonton** Granada
Essex Road ABC
Golders Green ABC
Hackney ABC
Hammersmith ABC
†***Harlesden** Coliseum (Until Sat: One Spy Too Many (A))
Harringay ABC
†**Haverstock Hill** Odeon (Until Sat: Life at the Top (X))
Holloway ABC
Kensal Rise Palace
Kentish Town ABC
†**Kilburn** Essoldo
†***King's Cross** Century
Leyton ABC
†**Leytonstone** Rialto (Until Sat: Life at the Top (X))
Manor Park Coronation
Mile End Road ABC
Muswell Hill ABC
Neasden Ritz
†**Poplar** Essoldo (Until Sat: Life at the Top (X). Closed Sun)
†**Shepherd's Bush** Essoldo
Stratford ABC
Tottenham Florida
Upton Park ABC
Wembley ABC
†**Whalebone** Lane Odeon

ABC RELEASE SOUTH

Until Sat: **FOUR KINDS OF LOVE** (X) and full supporting programme.



Francoise Dorleac as a double agent in "Where the Spies Are," adapted from James Leasor.

From Sun: WHERE THE SPIES ARE (A). Yet another spy-melodrama, directed by Val Guest and with a stylish screenplay by Guest and Wold Mankowitz. David Niven plays a stuffy, slightly dotty, English doctor who is pressed into Middle-Eastern espionage. Francoise Dorléac is a luscious double-dealer with a great sense of fun. (Col. 113 min.) With: **Joy in the Morning** (A)

Balham Ritz
Beckenham ABC
Blackheath ABC
Brixton ABC
Camberwell ABC
Catford ABC
Croydon ABC
†***Crystal Palace** Granada (*Until Sat:* Our Man Flint (A))
Elephant & Castle Theatre
Forest Hill Capitol
Lewisham Rex (*Until Sat:* The Crypt (X). Terrified (X))
Old Kent Road ABC
Peckham Odeon (*Until Sat:* Our Man Flint (A))
Putney ABC
Richmond ABC
Streatham ABC
Tooting ABC
Wimbledon ABC

OTHER FILMS

A guide to local cinemas showing off-circuit programmes. The numbers cross-refer to films listed in the sections below. Readers should not be distracted by a jump in the sequence of numbers. This only indicates a late programme change

DISTRICT DIRECTORY

★ *Sunday film differs*

Baker Street Classic 32, 34, 40
Brixton Classic 3, 6
Brixton Granada 71, 89
Camberwell Grand 58
Charing Cross Road Jacey 29
Chelsea Classic 22, 27
Chelsea Essoldo 30, 62
Clapham Junction Imperial 66, 79
Croydon Classic 20, 24
Dalston Classic 4, 7
Ealing Walpole 50, 69
★ **East Ham Granada** 50, 71
Edgware Road ABC 14, 17
Finchley Rex 25, 87
Fulham Road ABC 14, 17
Golders Green Ionic 35, 53
Gt Windmill St Cameo Moulin 28
Hackney Essoldo 61, 91
★ **Hammersmith Broadway** 11, 8
Hampstead Classic 42, 78
Hampstead Everyman 31
Harlesden Coliseum 72
Harringay Curzon 63, 72
★ **Harrow Road Prince of Wales** 25, 54, 56, 59
Hendon Gala 45, 49
Hendon Gaumont 43, 70
Highams Park Regal 26, 76
Islington Rex 8, 51
★ **Kilburn Grange** 11, 50
Marble Arch Gala Royal 75
Notting Hill Classic 36, 44, 74
Notting Hill Imperial Playhouse 90
Oxford Street Cinephone 9
★ **Paddington Essoldo** 13, 86
Piccadilly Jacey 37
Praed Street Classic 80, 83
Putney Globe 76, 88
Queensbury Essoldo 1, 73
Raynes Park Rialto 15, 68
Richmond Gaumont 41
★ **St Pancras Tolmer** 64, 82
★ **Southfields Plaza** 38, 47
★ **Stepney Essoldo** 84
Stepney Odeon 60, 65, 71, 77
Stockwell Classic 55, 85
Stoke Newington Coliseum 19, 57
Tooting Astoria 2, 89
Tooting Bec Classic 18, 67
★ **Victoria Biograph** 5, 10
Victoria Cameo 16, 46
Wandsworth Road Granada 73, 81
Waterloo Station Classic 23, 3
Westbourne Grove International Film Theatre 21, 52

ADVENTURE

1 **Adventures of Scaramouche** (U). Gerard Barray, Gianna Maria Canale. Until Sat: Queensbury Essoldo. With: Ride and Kill (U)

2 **Balboa** (U). Frank Latimore. From Sun: Tooting Astoria. With: Phantom of the Opera (X)

3 **Barbarian and the Geisha** (U). John Wayne, Elko Andi. Until Sat: Brixton Classic. With: The Traitors (U)

4 **Death on the Arena** (A). Mark Forest, Scilla Gabel. From Sun: Dalston Classic. With: Running Man (A)

5 **Duel in the Jungle** (U). Jean Crane, David Farrar. Until Sat: Victoria Biograph. With 24 Hours to Kill (U)

6 **Flight from Ashiya** (A). Yul Brynner, Richard Widmark. From Sun: Brixton Classic. With: Seventh Sword (A)

7 **Gathering of Eagles** (U). Rock Hudson, Rod Taylor. Until Sat: Dalston Classic. With Border River (U)

8 **Ghengis Khan** (U). Omar Sharif. Until Sat Islington Rex. With: A Home of Your Own (U)

9 **Great Wall** (A). Shintaro Katsu, Michiko Kyo. Oxford St Cinephone

10 **The Lion** (U). Capucine, William Holden, Trevor Howard. From Mon: Victoria Biograph. With: A Woman of Summer (X)

11 **North By Northwest** (A). Cary Grant, Eva Marie Saint, James Mason. Until Sat: Hammersmith Broadway, Kilburn Grange. With: Hired Gun (U)

13 **Tarzan Goes to India** (U). Jock Mahoney. From Sun: Paddington Essoldo. With: Swordsmen of Siena (U)

COMEDIES

14 **Carry on Cowboy** (A). Sidney James, Kenneth Williams. From Sun: Fulham Road and Edgware Road ABC. With: Change Partners (U)

15 **Cat Ballou** (A). Jane Fonda, Lee Marvin. Until Sat: Raynes Park Rialto. With: You Must be Joking (U)

16 **The Grass is Greener** (A). Cary Grant, Deborah Kerr, Joan Greenwood, Robert Mitchum. From Sun: Victoria Cameo

17 **The Great St Trinians Train Robbery** (U). Frankie Howerd, Dora Bryan. Until Sat: Fulham Road and Edgware Road ABC. With: Torpedo Bay (U)

18 **I'm All Right Jack** (U). Peter Sellers, Terry-Thomas. Until Sat: Tooting Bec Classic. With: Two Way Stretch (U)

19 **It's a Mad, Mad, Mad, Mad World** (U). Spencer Tracy, Buster Keaton, Mickey Rooney. From Sun: Stoke Newington Coliseum

20 **The Ladykillers** (U). Peter Sellers, Alec Guinness. From Sun: Croydon Classic. With: Room Service (U)

21 **Marriage Italian Style** (A). Sophia Loren, Marcello Mastroianni. Until Sat: Westbourne Grove International Film Theatre. With: Forbidden Game (A)

22 **One Way Pendulum** (U). Eric Sykes, George Cole, Peggy Mount. Until Sat: Chelsea Classic. Late Show: Sat 11.30 pm

23 **The Pickwick Papers** (U). James Hayter, Nigel Patrick. From Sun: Waterloo Station Classic

24 **Roman Holiday** (U). Audrey Hepburn, Gregory Peck. Until Sat: Croydon Classic. With: Red Sundown (U)

25 **The Square Peg** (U). Norman Wisdom. From Sun: Finchley Rex. From Mon: Harrow Road Prince of Wales. With: Bulldog Breed (U)

26 **What a Way to Go** (U). Shirley Maclaine, Paul Newman, Robert Mitchum. Until Sat: Highams Park Regal. With: Three Coins in the Fountain (U)

27 **Yoyo** (U). Pierre Etaix (sub-titled). From Sun Chelsea Classic

DOCUMENTARY

28 **Naked World of Harrison Marks** (A). Great Windmill Street Cameo Moulin. With: We're Wrestling Tonight (A)

29 **This Shocking World** (X). Charing Cross Road Jacey. With: Sexy Party (X)

30 **Tokio Olympiad** (U). The story of the 1964 Olympic Games. Until Sat: Chelsea Essoldo

DRAMA

31 **Baie des Anges** (A). Jeanne Moreau, Claude Mann, Paul Guers. Hampstead Everyman. With: Dylan Thomas (U)

32 **Ballad of a Soldier** (U). Fri only 11.15 pm: Baker Street Classic

33 **The Cardinal** (A). Tom Tryon, Romy Schneider. Until Sat: Waterloo Station Classic

34 **The Chalk Garden** (U). Deborah Kerr, John Mills. From Sun: Baker Street Classic

35 **Cleopatra** (A). Elizabeth Taylor, Rex Harrison, Richard Burton. From Sun: Golders Green Ionic

36 **The Connection** (X). Fri only 11.15 pm: Notting Hill Classic

37 **Damaged Goods** (X). Piccadilly Jacey. With: Go, Go World (X)

38 **Flaming Star** (A). Elvis Presley. From Mon: Southfields Plaza. With: Wild in the Country (A)

39 **Giant** (A). James Dean, Elizabeth Taylor. From Sun: Kilburn Classic

40 **Jane Eyre** (A). Orson Welles, Joan Fontaine. Until Sat: Baker Street Classic. Late Show: Sat 11.15 pm

41 **Julius Caesar** (U). Marlon Brando, James Mason. Until Sat: Richmond Gaumont. With: Thunder in Heaven (U)

42 **Lawrence of Arabia** (A). Peter O'Toole, Alec Guinness. From Sun: Hampstead Classic. With: Return to the Wild (U)

43 **Light in the Piazza** (A). Olivia de Havilland, George Hamilton. From Sun: Hendon Gaumont. With: Two Women (X)

44 **Love with the Proper Stranger** (X). Natalie Wood, Steve McQueen. From Sun Notting Hill Classic

45 **Loving Couples** (X). Harriet Andersson, Gunnel Lindblom. From Sun: Hendon Gala. With: Her Bikini Never Got Wet (A)

45 **Marnie** (X). Sean Connery, Tippi Hedren. Until Sat: Victoria Cameo

47 **Mutiny on the Bounty** (A). Marlon Brando, Trevor Howard. Until Sat: Southfields Plaza

48 **The Pumpkin Eater** (X). Peter Finch, James Mason. Until Sat: Kilburn Classic. With: Passenger (X)

49 **Red Lanterns** (X). Jennie Karezi, George Foundas. Until Sat: Hendon Gala. With: Curse of Simba (A)

50 **Room at the Top** (X). Laurence Harvey, Simone Signoret. From Sun: Ealing Walpole. With: The Wicked Go To Hell (X). From Mon: East Ham Granada, Kilburn Grange. With: We're Wrestling Tonight (A)

51 **Sex Can be Difficult** (X). Late Show: Sat only 11.0: Islington Rex. With The Tough Ones (X)

52 **The Silence** (X). Ingrid Thulin, Gunnel Lindblom. From Sun: Westbourne Grove International Film Theatre. With: Jules et Jim (X)

53 **Woman of Straw** (A). Sophia Loren. Until Sat: Golders Green Ionic. With: Room Service (U)

HORROR

54 **Beast With a Million Eyes** (X). Paul Birch, Lorna Thayer. Th only: Harrow Road Prince of Wales. With: The Brain Eaters (X)

55 **Blood And Roses** (X). Mel Ferrer, Elsa Martinelli. From Sun: Stockwell Classic. With: The Mummy (X)

56 **Day the World Ended** (X). Richard Denning, Lori Nelson. Sat only: Harrow Road Prince of Wales. With: Terror of Dr Hichcock (X)

57 **House of Wax** (X). Frank Lovejoy, Vincent Price. Until Sat: Stoke Newington Coliseum. With: Phantom of the Rue Morgue (X)

58 **House on Haunted Hill** (X). Carol Ohmart, Vincent Price. Until Sat: Camberwell Grand. With: Frankenstein 1970 (X)

59 **Invasion of the Hell Creatures** (X). Steve Ferrell, Gloria Castillo. Fri only: Harrow Road Prince of Wales. With: Teenage Frankenstein (X)

60 **Maniac** (X). Kerwin Mathews, Donald Huston. Fri only: Stepney Odeon. With: The Damned (X)

61 **Monster on the Campus** (X). Arthur Franz, Joanna More. From Sun: Hackney Essoldo. With: The Thing That Couldn't Die (X)

MUSICALS

62 **Fantasia** (U). From Sun: Chelsea Essoldo

63 **Harem Holiday** (U). Elvis Presley, Mary Ann Mobley. Until Sat: Harringay Curzon. With: Guns of Wyoming (U)

64 **Kid Galahad** (U). Elvis Presley, Lola Albright. Until Sat: St Pancras Tolmer. With: Vendetta (U)

THRILLERS

65 **Big Heat** (X). Glenn Ford, Lee Marvin. Sat only: Stepney Odeon. With: Two Faces of Dr Jekyll (X)

66 **Blindfold** (U). Rock Hudson, Claudia Cardinale. Until Sat: Clapham Junction Imperial. With: Man from the Alamo (U)

67 **Brute Force** (A). Burt Lancaster, Charles Bickford. From Sun: Tooting Bec Classic. With: Naked City (A)

68 **Bunny Lake is Missing** (X). Carol Lynley, Laurence Olivier. From Sun: Raynes Park Rialto. With: Arizona Raiders (A)

69 **Espionage in Lisbon** (U). Brett Halsey, Francesco Rosano. Until Sat: Ealing Walpole. With: Day of Vengeance (U)

70 **Judith** (A). Sophia Loren, Peter Finch, Jack Hawkins. Until Sat: Hendon Gaumont. With: Summer Smoke (A)

71 **Licensed to Kill** (A) Tom Adams. Until Fri, Sat, Wrestling Brixton Granada. Until Sat. East Ham Granada. With: Invisible Masked Rider (A). From Sun: Stepney Odeon

72 **One Spy Too Many** (A). David McCallum, Robert Vaughn. From Sun: Harringay Curzon. With: Your Cheatin' Heart (U)

73 **Our Man Flint** (A). James Coburn. Until Sat: Wandsworth Road Granada. From Sun: Queensbury Essoldo

74 **Paradine Case** (A). Gregory Peck, Charles Laughton. Until Sat: Notting Hill Classic. Sat Late Night: 11.15

75 **Spy Who Came in From the Cold** (A). Claire Bloom, Richard Burton. Marble Arch Gala Royal

76 **Thunderball** (A). Sean Connery, Luciana Paluzzi. From Sun: Putney Globe, Highams Park Regal

77 **Underworld USA** (X). Cliff Robertson, Dolores Dorn. Th only: Stepney Odeon. With: Homicidal (X)

78 **Where the Spies Are** (A). David Niven, Françoise Dorléac. Until Sat: Hampstead Classic. With: Joy in the Morning (A)

WAR

79 **Cavalry Command** (U). John Agar, Richard Arlen. From Sun: Clapham Junction Imperial. With: The Starfighters (U)

80 **Cockleshell Heroes** (U). Trevor Howard, José Ferrer. From Sun: Praed Street Classic. With: Hell below Zero (U)

81 **Guns of Navarone** (A). David Niven, Anthony Quinn, Gregory Peck. From Sun: Wandsworth Road Cranada. (Not Mon 4 & Wed 6 Apr: Bingo)

82 **Longest Day** (A). Richard Burton, Kenneth More, John Wayne. From Mon: St Pancras Tolmer

83 **To Hell And Back** (A). Audie Murphy, Jack Kelly. Until Sat: Praed St Classic. With: The Last Days of Pompeii (A)

WESTERNS

84 **Arrow in the Dust** (U). Sterling Hayden, Colleen Gray. From Mon: Stepney Essoldo. With: Caesar the Conqueror (U)

85 **Comancheros** (A). John Wayne, Lee Marvin. Until Sat: Stockwell Classic. With: What a Crazy World (A)

86 **Duel at Silver Creek** (A). Audie Murphy, Faith Domergue. Until Sat: Paddington Essoldo. With: East of Java (A)

87 **Last Train from Gunhill** (A). Kirk Douglas, Anthony Quinn. Until Sat: Finchley Rex. With: Escape from Zahrein (A)

88 **Magnificent Seven** (U). Yul Brynner, Steve McQueen, James Coburn. Until Sat: Putney Globe. With Swinging UK (U). From Mon: Hammersmith Broadway. With: Prowlers of the Everglades (U)

89 **Massacre at Fort Grant** (U). German Cobos, Marta May. Until Sat: Tooting Astoria. From Mon: Brixton Granada. With: Triumph of the 10 Gladiators (U)

90 **Run of the Arrow** (U). Rod Steiger. Until Sat: Notting Hill Imperial Playhouse. With: Thunder over Arizona (U)

91 **Taza, Son of Cochise** (U). Rock Hudson, Barbara Rush. Until Sat: Hackney Essoldo. With: Legion's Last Patrol (A)

CINEMA CLUBS

Academy Cinema Club, 167 Oxford Street, W1 (GER 8819)
The Connection. From 1 Apr: The Boyars' Plot. M-F 6.0, 8.30. Sat and Sun: 3.30, 6.0, 8.30

National Film Theatre, Waterloo Bridge, South Bank, SE1 (WAT 3232). **No smoking. All foreign films subtitled or with ear-phone commentary.**
Th 31 Mar: The Servant. 6.15, 8.30
F 1 Apr: Le Testament du Docteur Cordelier. 6.15, 8.30
Sat 2 Apr: Le Testament du Docteur Cordelier. 4.0, 6.15, 8.30
Sun 3 Apr: King and Country. 4.0, 6.15, 8.30
M 4 Apr: Strike. 6.15, 8.30
T 5 Apr: King and Country. 6.15, 8.30
W 6 Apr: Le Caporal Epinglé. 6.15, 8.30

New Arts Theatre Club, Great Newport Street, Leicester Square, WC2 (TEM 3334)
Henry V. 3.45, 6.15, 8.45. From Sun 3 Apr: The Royal Ballet. 3.40, 6.10, 8.40

Starlight Cinema Club, May Fair Hotel, Berkeley Square, W1 (MAY 7777)
Th 31 Mar 4 days: Meet Me in St Louis. 7.30, 11.5. With: Mad About Music. 9.25
Sun 3 Apr 4 days: Carry On Cleo. 9.0, 11.30. Sun only: 9.30. With: A Home of Your Own. 8.0, 10.30. Sun only: 8.30

FILMS IN FLIGHT

TWA. East/West-bound. Until Sat: Moment to Moment. Jean Seberg, Honor Blackman. From Sun: The Rare Breed. James Stewart, Maureen O'Hara

PAN-AM. East-bound. Until Thurs: Ten Little Indians. Shirley Eaton, Hugh O'Brian. From Fri: Where the Spies Are. David Niven, Francoise Dorleac
West-bound. Until Fri: Bye Bye Birdie. Janet Leigh, Dick van Dyke. From Sat: The Rare Breed. James Stewart, Maureen O'Hara

STOP PRESS

FINSBURY PARK Astoria. Until Sat: Batman (U). From Sun: Seven Brides for Seven Brothers (U). With: King Solomon's Mines (U)

***CAMBERWELL Grand.** From Mon: Devil's Partner (X). With: The Pay-off (A)

STEPNEY Essoldo. Until Sat: Life at the Top (X)

MARBLE ARCH Jacey. Hill of Death (X). Clash by Night

NOTTING HILL Imperial Playhouse. From Mon: Behold a Pale House (A). With: Two-letter Alibi (A)

BOOKS

FIRST FIVE: 1 Zones by Alexis Lykiard. 2 Billion Dollar Brain by Len Deighton. 3 A Danish Gambit by William Butler. 4 Starting Out in the Thirties by Alfred Kazin. 5 Somerset and all the Maughams by Robin Maugham.

This week Anthony Blond publishes Alexis Lykiard's second novel, *Zones*. It is not one of those books to read on the train to find out what happens and whodunit. For 30s you get your money's worth – 319 pages of tough, alliterative, allusive, hard-hitting, inventive prose, four episodes, three countries, four women, cross-references, puns, sex, and the gradual evolution of the hero from nostalgia and cruelty. "It is partly about how nostalgia can cloud the present," says Lykiard. "It's long, but it's not a ramble. There's a plot all right and all the sections tie up."

Greek by birth, he left Greece when he was six, has lived in Egypt, France, Spain and England, read English at Cambridge, edited *Granta*, has published two collections of poetry. He cares deeply about how the language he uses sounds, and how it looks on the page. He runs words together inventively, as a pun to make the reader wince, to inflate or deflate, to emphasise other words, or to establish a direct involvement between the reader and the action. "I didn't want to write an 'I' book this time, but, though it's in the third person, I hope it's not detached," he says.

Peter Owen will publish Violette Leduc's "The Lady with the Little Fox Fur" here in the autumn.

His writing is full of cross-references; he feels that every good book should have this thickness of texture and that "you can make lots of extra references and it doesn't matter if the reader doesn't catch them, there should be enough substance anyway." He describes snatches of things, impressions, moments. "If you go into a room you don't see the whole of it. Writers like Balzac used to describe the whole scene in detail, but to me life is selective. You see isolated things, as in a Godard film."

The list of writers he admires can be deduced from his book: Nabokov, Miller, Purdy, Mailer, Joyce and Malcolm Lowry. He thinks that "the best writing is coming from America and France – but that's a horny old cliché – purely because they're trying for something so much more exciting and ambitious, and they're doing something with words. They don't just decide to write about a different subject each day – they don't say 'I think I'll write about class now.' They give everything multiple layers and meanings, so that you can re-read and each time get something more."

carole d'albiac

NOVELS

BILLION DOLLAR BRAIN by Len Deighton. A Texan multi-millionaire who is a fanatical anti-communist, the master-mind of a giant, independent, computerised spy ring; a neurotic, opportunist ex-employee of the US State Department; a beautiful blonde Finnish girl and, of course, the spy from Burnley. The scene moves rapidly between Helsinki, Riga, Leningrad, Texas and New York. Published by Cape, 31 Mar, 21s

THE PRISONER OF LOVE by Hubert Monteilhet. The story of Oreste Leandros, narrated by his friend who knew him 15 years earlier when he was rich, elegant and ambitious. Now he is in prison "ravaged like a flower after rain," charged with the murder of his third wife. His first wife was killed in a rail crash; his second he had thought killed in a car crash – but he has been haunted by her. Published by Chapman & Hall, 31 Mar, 18s

A DANISH GAMBIT by William Butler. A murderer in a condemned cell. His conversations with the warder, and, briefly, and tirelessly solicited by him, with his executioner of a few hours; and at great length and involvement with the Catholic priest who comes to save his soul. He succeeds in deeply upsetting them all, in confounding their ideas of guilt, truth and morality in play-acting till the end. He believes "You got to act it out." Published by Peter Owen, 31 Mar, 25s

DEATH IN THE CASTLE by Pearl Buck. The past and the supernatural. A wealthy American wants to buy an English castle and move it stone by stone to Connecticut to house his collection of paintings. The owners believe that it harbours spirits from the past who will protect it from demolition; haunted by guilt, one of them re-enacts the past. Published by Methuen, 31 Mar, 21s

THE TENANT by Roland Topor. He lives in a block of flats in Paris, haunted by the ever-present image of the former tenant of his room, who committed suicide. Everyone he meets, even a girl-friend, becomes an emissary of the dead man. Published by W H Allen, 4 Apr, 18s

I LOVE YOU. I HATE YOU. DROP DEAD by Artie Shaw. The well-known musician, oft-married, writes three variations on the marital theme, sub-titled "Grounds for divorce; Old friend and Who-dunit." All three marriages are on the rocks, all deal with infidelities, hatreds and other complications. Published by Phoenix, 31 Mar, 18s

THE DARK SWALLOWS by Helen Griffiths. First adult novel from a successful writer for children. Set in Castile during the Spanish Civil War, it is the story of the annihilation of the love of a young couple by hostile parents, hostile villages and, finally, by the war. Published by Hutchinson, Apr 4, 21s

HISTORY, HISTORICAL NOVELS AND BIOGRAPHY

CYNTHIA by H Montgomery Hyde. The biography of the beautiful secret agent, born American, but married first to a British and then a French husband in the diplomatic services of their countries, known as Cynthia, and whom Sir William Stephenson called "the greatest unsung heroine" of the war. The story could only be written after her death. The author saw her a few months before she died. She said: "Wars are not won by respectable methods. One tries to win *any* war, in *any* way." Published by Hamish Hamilton, 31 Mar, 25s

1066. THE STORY OF A YEAR by Denis Butler. The fourth book to be published this year to mark the 900th anniversary of one of the most dramatic years of English history – the year when the last battles against foreign invaders were fought on English soil. The book shows, factually and narratively, month by month, from the death of Edward the Confessor, how William, "Europe's professional soldier," conquered, and why Harold fought the only bad battle of his career. Published by Anthony Blond, 31 Mar, 30s

PATTERN OF ESCAPE by Brigid Knight. Historical novel. The pattern of escape was from a Breton manor house called Boise Lovec to a Cornish manor house which became called Boslowick, in St Ives, first, during the persecution of the Huguenots under Louis XIV, and then 100 years later during the Revolution. The story of the two houses and of a marriage which started out as one of convenience. Published by Hutchinson, 4 Apr, 25s

CONSTANTINE, THE MIRACLE OF THE FLAMING CROSS by Frank G Slaughter. Historical novel of Constantine the Great's life in the third and fourth centuries AD. The part he played at the court of Diocletian, at his father's court at Treves in Gaul, in Britain, and marching on Rome, when he saw the sign in the sky which made him swear to make Christianity the official religion of Rome. Published by Hutchinson, 4 Apr, 30s

FANNY BURNEY by Josephine Kamm. A biographical novel, based on her diaries and letters. Published by Methuen, 31 Mar, 16s

INVITATION TO AN INQUEST by Walter and Miriam Schneir. A detailed analysis of the Rosenberg case, the trial and the facts that led up to it, the conception of the atom bomb, the mass hysteria. Published by W H Allen, 4 Apr, 42s

MEMOIRS

STARTING OUT IN THE THIRTIES by Alfred Kazin. A volume of the distinguished American critic's memoirs beginning in 1934 when he began freelance reviewing, and finishing in 1940 at the end of the decade and "the faith in a wholly new society which had been implicit in the revolutionary ideal." Set against the backdrop of the Depression, the Moscow trials, the Spanish Civil War, and the rise of fascism, the book chronicles Kazin's personal development, from his immigrant background through his political involvement with the great Socialist movement of the era, interwoven with portraits of his contemporaries, William Saroyan, Mary McCarthy, Nathaniel West and James T Farrell among others. Secker & Warburg, 4 Apr, 21s

SOMERSET AND ALL THE MAUGHAMS by Robin Maugham. A portrait of Somerset Maugham by his nephew, and a search for the roots of the family, by its present head, the second Viscount. Book Society choice for April. Published by Heinemann & Longmans, 4 Apr, 36s

Robin Maugham, nephew of Somerset, publishes a family portrait "Somerset and all the Maughams" this week.

NEW PAPERBACKS

ONE FAT ENGLISHMAN by Kingsley Amis, Penguin, 31 Mar, 3s 6d

HUSBAND OF DELILAH by Eric Linklater, Pan, 1 Apr, 5s

A FAIR DAY'S WORK by Nicholas Monsarrat, Pan, 1 Apr, 3s 6d

NO ADAM IN EDEN by Grace Metalious, Pan, 1 Apr, 3s 6d

INSIDE DAISY CLOVER by Gavin Lambert, Penguin, 31 Mar, 4s 6d

THE CENTAUR by John Updike, Penguin, 31 Mar, 5s

FRENCH SHORT STORIES IN ENGLISH AND FRENCH, Penguin, 31 Mar, 5s

THE HISTORY OF THE KINGS OF BRITAIN by Geoffrey of Monmouth, Penguin, 31 Mar, 8s 6d

coming soon

12 April: JOURNAL FROM ELLIPSIA by Hortense Calisher (Secker & Warburg)

21 April: THAT WAS YVETTE by Knapp and Chipman (Muller)

May: LUCINDA by Charlotte Bingham (Heinemann)

June: MISS MACINTOSH, MY DARLING by Marguerite Young (Peter Owen)

MUSIC

FIRST FIVE: 1 Elektra, Covent Garden (Thurs & Tues). 2 LPO, Festival Hall (Thurs). 3 St Matthew Passion, Festival Hall (Fri). 4 LPO, Svetlanov, Festival Hall (Tues). 5 RPO, Swiss Cottage Odeon (Tues).

Alan Rawsthorne is probably the only living composer who started out as a dentist. Parental opposition, he records in *Who's Who*, delayed his entry into music; his father, a doctor, thought medicine a safer, as well as a more respectable profession. However, after 18 months of abortive study (he never qualified), young Rawsthorne talked his parents round, and began a career which was to establish him as one of Britain's foremost composers.

Next Wednesday, his latest work, a 'cello concerto commissioned by the Gulbenkian Foundation, will be heard at the Festival Hall. Rawsthorne says he wrote it partly as "a challenge"; combining the deep, rich tones of the 'cello with the orchestra is notoriously difficult. He once played the instrument himself.

Now 60, Rawsthorne is a man of outwardly mild manner belied by his purposeful, somewhat astringent music, and the fact that he was a sergeant-major in the war. As a composer he is prolific – three symphonies, half a dozen concertos, and a host of other works. He tends to finish one piece and begin another straight away. "If the word inspiration means anything, it's the last piece you have written. There's a sort of unconscious hangover."

Nearly 1,000 Soviet musicians and dancers will visit Britain this summer and autumn.

The Rawsthornes live in a cottage in Essex, from which Rawsthorne cocks a critical ear at contemporary musical trends. Many of them disturb him. "Music seems to be shrinking," he says broodingly. "The idea of communication is being lost."

● It's always difficult to know quite how to take *The Tales of Hoffman*. Sheer escapist entertainment? Melodrama with a moral? Freudian-motivated fantasy, even? The story, weird though Hoffman's taste in women was, is not all the problem. Offenbach's music comes at self-contradictory levels, from rather trite operetta to grand opera. And the spoken dialogue would embarrass seasoned actors, let alone opera singers.

Covent Garden's version does little to reconcile these difficulties. It is over-produced (all that Demon King bobbing about in Act II) and under-sung. Barry Morell makes a pleasant, small-voiced, clinical Hoffman. The only act I really enjoyed was the first, partly because it is genuinely funny, partly for the brilliant coloratura singing of Jenifer Eddy as Olympia.

richard last

Constantin Silvestri conducts the Bournemouth Symphony at the Festival Hall on 2 April

BALLET

ROYAL BALLET, Opera House, Covent Garden, EC2 (COV 1066). Sat 2 Apr: Scenes de Ballet, Stravinsky/Ashton. Les Biches, Poulence/Nijinska. Les Noces, Stravinsky/Nijinska. Conductors: Lanchbery, Young. Principals: Page, Usher, Bergsman, Parkinson, Blair. 7.30
T 5 Apr: Card Game, Stravinsky/Cranko. Les Biches, Poulenc/Nijinska. Les Noces, Stravinsky/Nijinska. Conductor: Lanchbery. Principals: Page, Seymour, Beriosova, Parkinson, Blair. 7.30

OPERA

ROYAL OPERA HOUSE, Covent Garden, WC2 (COV 1066). Th 31 Mar: The Tales of Hoffman, Offenbach. Conductor: Loughran. Principals: Eddy, Harper, Elkins, Minton, Morell. 7.30
F 1 Apr: Elektra, R Strauss (in German). Conductor: Downes. Principals: Shuard, Collier, Mödl, Lanigan, Shaw. 7.30
M 4 Apr: Elektra, R Strauss (in German). Conductor: Downes. Principals: Shuard, Collier, Mödl, Lanigan, Shaw. 7.30
W 6 Apr: The Tales of Hoffman, Offenbach. Conductor: Loughran. Principals: Eddy, Harper, Elkins, Minton, Morell. (Last performance this season.) 7.30
SADLER'S WELLS, Rosebery Avenue, EC1 (TER 1672). Th 31 Mar: Cinderella, Rossini. Conductor: Balkwill. Principals: S Chapman, Kern, Dowling, Dean. (Last performance.) 7.30
F 1 Apr: Die Fledermaus, Strauss. Conductor: Matheson. Principals: Eddy, June, S Chapman, Andrew, Belcourt, Fryatt, Shilling. 7.30
Sat 2 Apr: La Bohème, Puccini. Conductor: Bernardi. Principals: Thomson, Howard, Wakefield, Bickerstaff, Bowman, Shilling 7.30
T 5 Apr: Die Fledermaus, Strauss. Conductor: Matheson. Principals: Eddy, June, S Chapman, Andrew, Belcourt, Fryatt, Shilling. 7.30
W 6 Apr: Faust, Gounod. Conductor: Braithwaite. Principals: Edwards, Pashley, Bergman, McAlpine, Garrard. 7.30

CONCERTS

ROYAL FESTIVAL HALL, South Bank, SE1 (WAT 3191). Th 31 Mar: Brahms, Wagner, Mendelssohn. New Philharmonia Orchestra. Conductor: Paul Kletzki. 8.0
F 1 Apr: The Seven Last Words of the Saviour on the Cross, Haydn. English Chamber Orchestra. Conductor: Raymond Leppard. Heinrich Schütz Choir. Soloists: April Cantelo, Helen Watts, Gerald English, Christopher Keyte, Patrick Wymark, narrator. 8.0
Sat 2 Apr: Malcolm Rayment, Liszt, Shostakovich. Bournemouth Symphony Orchestra. Conductor: Constantin Silvestri. Soloist: Jose Iturbi, piano. 8.0
Sun 3 Apr: *St Matthew Passion*, Bach. Bach Choir, Jaques Orchestra. Conductor: David Willcocks. Soloists: Peter Pears, Thomas Hemsley, Heather Harper, Helen Watts, Robert Tear, John Shirley-Quirk, Philip Ledger, harpsichord, Hubert Dawkes, organ. Part I at 11.0 am. Part II at 2.30 pm. Bernstein, Stravinsky, Brubeck, Bennett, London Philharmonic Orchestra. Conductor: John Pritchard. Johnny Dankworth and Orchestra. 7.30
M 4 Apr: Brahms. Barclays Bank Musical Society. Conductor: Harold Barnes. Soloists: Donna-Faye Carr, soprano, Alan Charles, baritone, Marjorie Nunn, organ. 7.30
T 5 Apr: Berlioz, Tchaikovsky, Prokofiev. New Philharmonia Orchestra. Conductor: Paul Kletzki. Soloist: Henryk Szeryng, violin. 8.0
W 6 Apr: Delius, Rawsthorne, Walton. New Philharmonia Orchestra. Conductor: Sir Malcolm Sargent. Soloist: Christopher Bunting, 'cello. 8.0
FAIRFIELD HALL, Croydon (CRO 9291). Sat 2 Apr: Bach. New English Singers, Goldsmith's Choir & Orchestra. Conductor: Brian Brockless. Soloists: Paul Taylor, Pauline Brockless, John Carol-Case, Paul Esswood, Michael Rippon, Clement McWilliam, organ, Christopher Wood, harpsichord. 7.45
ROYAL ALBERT HALL, Kensington, SW7 (KEN 8212). F 1 Apr: Julie Felix. Folk Concert. 7.30
Sat 2 Apr: The London & South of England Festival of Male Voice Praise. 3.0 & 7.0
Sun 3 Apr: The Gay Tyrolese – Schuhplattler dances, yodelling songs, zither music. 7.30
W 6 Apr: Music on Command – The Army Sound and the Air Force Sound. 8.0
CITY TEMPLE, Holborn Viaduct, EC1 (CIT 5532). Sat 2 Apr: *Messiah*, Handel. Elysian Concert Society. Conductor: Eric Thiman. Soloists: Betty Booth, Maureen Foster, Carl Duggan, John Huw Davies, Gerald Barnes, organ. 7.30
ST ANDREWS CHURCH, Maple Road, Surbiton. Sat 2 Apr: *St John Passion*, Bach. Surbiton Oratorio Society. Conductor: John Wilkinson. Soloists: Sally Le Sage, Sybil Michelow, David Price, David Little, John Lawrenson, William Elvin, Geoffrey Pratley, harpichord, Kenneth Lawrence, organ. 7.30
ROYAL ACADEMY OF MUSIC, York Gate, Marylebone Road, NW1 (WEL 5461). Sun 3 Apr: Dvorak, Beethoven, Tchaikovsky. Ben Uri Orchestra. Conductor: Sidney Fixman. Soloist: Maureen Smith, violin. 7.30
WIMBLEDON TOWN HALL, SW19 (WIM 6262). M 4 Apr: *Messiah*, Handel. Conductor: Michael Stumbles. Soloists: Marion Paines, Joan Comyn, John Buttrey, Roger Cleverdon, John Oxlade, organ. 7.30
ST MICHAEL'S CHURCH, Cornhill. M 4 Apr: *St John Passion*, Bach. St Michael's Singers. Conductor: Sir Harold Darke. Soloists: Angela Beale, Wilfred Brown, Robert Tear, Grace Bodey, Gordon Clinton, Julian Smith, Richard Popplewell, organ. Harvey Philips String Orchestra
ODEON, Swiss Cottage (PRI 3424). T 5 Apr: *St John Passion*, Bach. Royal Philharmonic Orchestra. Conductor: Raymond Leppard. Ambrosian Singers. Soloists: April Cantelo, Helen Watts, Gerald English, Robert Tear, John Lawrenson, John Shirley-Quirk, Viola Tunnard, harpsichord. 8.0
COMMONWEALTH INSTITUTE, Kensington High Street, W8 (WES 1852). M 4 Apr: Gambier, Birtwhistle, Bedford, Holloway. English Chamber Orchestra. Conductor: Norman del Mar. Soloists: Barbara Elsy, soprano, Geoffrey Shaw, baritone. 8.0

RECITALS

WIGMORE HALL, Wigmore Street, W1 (WEL 2141). Th 31 Mar: Jorg Demus, piano. 7.30. F 1 Apr: Pietro Scarpini, piano. 7.30
Sat 2 Apr: Helen Sam, soprano. Martin Isepp, piano. 7.30
Sun 3 Apr: Jorg Demus, piano. 3.0
T 5 Apr: Gilbert Boyer, piano. 7.30
ST BATHOLOMEW - THE - LESS, EC1. Th 31 Mar: 16th and 18th century vocal and instrumental music. Cavendish Consort. Conductor: Roy Emerson. 7.30
CONWAY HALL, Red Lion Square, Holborn, WC1 (CHA 8032). Th 31 Mar: Bach, Beethoven, Chopin, Ireland. Kathleen Savill, piano. 7.30
Sun 3 Apr: Shostakovich, Haydn. Alberni String Quartet. 6.30
COMMONWEALTH INSTITUTE, Kensington High Street, W8 (WES 1852). Sat 2 Apr: Works by Chandrabhaga Devi, Sonal Mansingh, Balasundari, Indian Dancing by Krishna Rao. 7.30
VICTORIA & ALBERT MUSEUM, South Kensington, SW7 (KEN 6371). Sun 3 Apr: Praetorius, Scarlatti, Bach, Paganni-Williams, Falla, Albeniz, John Williams, guitar. 7.30
HOLBORN CENTRAL LIBRARY, Theobalds Road, WC1 (HOL 2705). M 4 Apr: Composers on film, presented by Larry Adler. 7.0

COMING SOON

14 April: Bernstein conducts Mahler 7, Festival Hall
18 April: Mahler 8 (Symphony of a Thousand), Albert Hall
19 April: Victoria de los Angeles with LPO, Festival Hall
21 April: Der Rosenkavalier (new Visconti production), Covent Garden
26 April: Menuhin 50th birthday concert, Festival Hall
2 May: **Hamburg State Opera,** Sadler's Wells **R P L**

GALLERIES

FIRST FIVE: 1 Dubuffet (ICA). 2 Michelangelo Tondo (V & A). 3 Robert Motherwell (Whitechapel. 4 George IV and the Arts of France (Queen's Gallery). 5 Michael Kenny (Hamilton).

We have already taken notice in this column of some of the gradual changes that have been taking place in London exhibitions in so far as they affect the visitor. It no longer seems obligatory, thank goodness, for an artist to produce a whole exhibition of almost identical works in order that someone who buys one of them can be reassured by the sight of other people buying the same image.

In any given work period an artist may have several equally valid but not related things to say; sometimes using the same medium, sometimes not. The pressures of a complete one-man show are such that anything even slightly oblique to the previously recognised style of the artist gets trimmed off for the sake of unity – "unity" is an aphorism in many minds for "conviction on the part of the artist."

This is why it is good to see exhibitions, like the current show at Robert Fraser, in which one or two recent major works by several artists are shown alongside related studies, postscripts and self-contained works in other mediums.

A memorial exhibition of the American sculptor David Smith (1906-1965) will be held at the Tate in August and include several monumental works of the Cubi and Zig series.

Part of the interest for the visitor to this type of exhibition lies in the sense of *entrée* and intimacy with the "artist at work," a sort of behind the scenes view where reflection, second thoughts and casual gestures suggest and indeed do give the onlooker an insight into the creative act.

In spite of the publicity sense of the older modern masters of art and the continuous books of photographs of their most intimate and secret parts, the studio is still a sort of private temple

The temperamental artist, always more fictional than real, defends his territory more by good manners than throwing things. Those who have had the temerity to interrupt an artist at work may have been deceived by his calm tone of voice. The reason you didn't get yelled at was not that the artist was not annoyed but that yelling at you would be more disturbing to his poise than just hating you. What is more, that little piece of paper in front of him was probably even more annoying than you were.

keith sutton

Lucebert at the New London

Dubuffet at the ICA

Rouault at the Redfern

Philip Turner at the Piccadilly

Naum Gabo at the Tate

OPENING

CURWEN, 1 Coleville Place, W1. MUS 1459. Prints from the Charlotte Street Workshop: for 10 years Birgit Skiold has run a lithograph and etching workshop for the use of practising artists at a nominal fee: show includes prints by Adrian Heath and Derek Greaves. 6 April-30 April. M-F 10-5, Th 10-7, Sat 10-1

H ELLIOT-BLAKE. Arthur Tooth, 31 Bruton Street, W1. GRO 6741. Landscape oil paintings. 5 April-23 April. M-F 9.30-6, Sat 9.30-1

NEW ART CENTRE, 41 Sloane Street, SW1. BEL 5844. House Show. 6 April-30 April. M-F 10-6, Sat 10-1

MARGOT VEILLON. Trafford, 119 Mount Street, W1. GRO 2021. Paintings, mostly of Egypt. 5 April-6 May. M-F 10-5.30, Sat 10-1

ZWEMMER, 26 Lichfield Street, WC2. TEM 1793. Drawings for the Collector, including work by Picasso, Themerson and Boydd. 5 April-30 April. Also Richard Beer: Mediterranean Etchings. Until 16 April

CURRENT SHOWS

ADAMOWICZ and **EDWARD ROGERS.** Drian, 5/7 Porchester Place, W2. PAD 9473. Adamowicz – fifth one-man exhibition, near abstracts dark paintings with light coming through. Rogers – first show of paintings and constructions by artist who works as Stock Exchange broker. Until 7 April. Daily 10-6

DAVID ANNESLEY. Waddington, 2 Cork Street, W1. REG 1719. Recent sculpture; first solo exhibition with gallery. Until 23 April. M-F 10-6, Sat 10-1

ALFRED BROD, 26 Sackville Street, Piccadilly, W1. REG 7883. Exhibition of Old Master paintings. Until 7 April. Daily 10-5.30

ROBERT DASH. Crane Kalman, 178 Brompton Road, SW3. KNI 7566. First London exhibition of New York-born artist. Until 12 April. Daily 10-7, Sat 10-1, 2-4

ALAN DAVIE. Gimpels Fils, 50 South Molton Street, W1. MAY 720. Several very large recent paintings. Until 23 April. M-F 10-5.45, Sat 10-1

ANTHONY D'OFFAY, 8 Vigo Street, W1. REG 5568. Impressionist and Modern Drawings and Watercolours. Until 17 April. M-F 10-6, Sat 10-1

DUBUFFET. ICA, 17 Dover Street, W1. GRO 6186. Retrospective exhibition of period 1935-65, selected by Roland Penrose in consultation with the artist. About 70 works in gouache, pen and ink, etc. 30 April. M-F 10-6, Sat 10-1. Adm. 2s 6d. Members free

WOJCIECH FANGOR. Grabowski, 84 Sloane Avenue, SW3. KEN 1868. First exhibition in London of luminous oil paintings of optical nature. Until 2 April. Daily 10-6

ROBERT FRASER, 69 Duke Street, W1. MAY 7196. Works in Progress; one major new work with related drawings and prints by Peter Blake, Colin Self, Partick Caulfield, Dereck Boshier and Richard Hamilton. Until 16 April. M-F 10-6, Sat

ROGER FRY. Arts Council, 4 St James's Square, SW1. WHI 9737. "Vision and Design." An exhibition of the life, work and influence of Roger Fry. Until 16 April. M-Sat 10-6, T & Th 10-8

NAUM GABO. Tate, Millbank, SW1. TAT 4444. Retrospective exhibition. Three-dimensional works by the constructivist Naum Gabo (born Russia 1890); also includes paintings, watercolours and drawings. The works date from 1908 to the present day. Until 15 April. M-Sat 10-6, T & Th to 8, Sun 2-6

MICHAEL KENNY. Hamilton, 8 St George Street, W1. HYD 3196. Recent sculpture. Until 16 April. M-F 10-6, Sat 10-1

BRIAN KOETSER. Gallery, 38 Duke Street, St James's, SW1. WHI 6309. Exhibition of Dutch, Flemish, German and Italian Old Master paintings. Until May. M-F 10-6, Sat 9.30-1

OSCAR KOKOSCHKA, Marlborough Fine Arts, 39 Old Bond Street, W1. MAY 5161. Exhibition in celebration and honour of Kokoschka's 80th birthday. Until 8 April. M-F 10-5, Sat 10-12

BARRY LEAROYD. John Whibley, 60 George Street, W1. WEL 5651. Recent oil paintings, semi-abstract landscapes, small to 4 ft. by 2 ft.

by TV drama designer. 7 April. M-F 10-5.30, Sat 10-1

LORD'S, 26 Wellington Road, NW8. PRI 4444. "Bonnard, Lautrec and the 90s – Posters." 16 April. Daily 10-7 incl. Sun

RICHARD LIN and **LUCEBERT.** Marlborough New London, 17/18 Old Bond Street, W1. MAY 5161. Lin – recent paintings and constructions. Lucebert – recent oil paintings. 20 April. M-F 10-5, Sat 10-12

McROBERTS & TUNNARD, 34 Curzon Street, W1. GRO 3811. Ten '66: including Richard Allen, Michael Kidner, Jeffrey Steele. Until 16 April. M-F 10-5.30, Sat 10-1

ROBERT MOTHERWELL. Whitechapel, E1. BIS 1492. Retrospective exhibition of paintings and drawings from 1941 to 1965. Until 17 April. T-Sat 11-6, Sun 2-6

NATIONAL GALLERY, Trafalgar Square, WC2. WHI 7618. Five paintings by Cézanne, Van Gogh and Gauguin on loan exhibition until 31 March before being taken to Israel Museum as a gift from **HANADIV.** Permanent collection of Old Masters, possibly the most comprehensive in the world. M-Sat 10-6, Sun 2-6. Adm. free

THE QUEEN'S GALLERY, Buckingham Palace, SW1. "George IV and The Arts of France." The new exhibition will contain furniture, pictures, tapestries and other works of art from the Royal Collection. It is designed to show some of the more important French works which were acquired for the Royal Collection by King George IV. Until further notice. T-Sat 11-5, Sun 2.30-5. Closed M. Adm. 2s 6d, students 1s 6d

GEORGES ROUAULT. Redfern, 20 Cork Street, W1. REG 1732. Paintings and aquatints including items from *The Passion, Les Fleurs du Mal* and the *Miserere.* Until 22 April. M-F 10-6, Sat 10-1

ALBERT STADLER. Kasmin, 118 New Bond Street, W1. MAY 2821. Second solo exhibition; fairly large canvases with soft-edged bands of colours. Until 23 April. M-F 10-5.30, Sat 10-1

MICHAEL THORPE. Rowan, 25a Lowndes Street, SW1. BEL 2490. First one-man show of abstract paintings. Until 26 April. M-F 10-6, Sat 10-1

TROVA. Hanover, 32a St George Street, W1. MAY 0296. Recent sculptures, series based on *Falling Man.* Until 8 April. M-F 10-5.30, Sat 10-1

PHILIP TURNER. Piccadilly, 16a Cork Street, W1. MAY 2875. Recent sculptures. Until 16 April. M-F 10-6, Sat 10-1

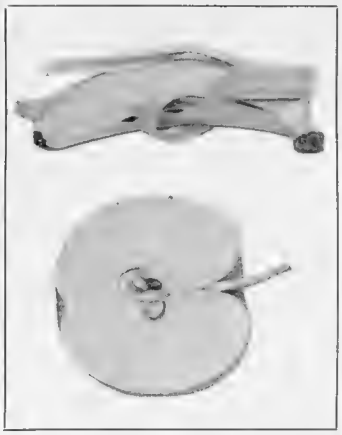
MICHAEL TYZACK, Avion Gallery, 79 Duke Street, W1. HYD 6646. Recent paintings by Liverpool first prize winner. Mixed oil paintings – mostly large but some small. Until 20 April. Daily 10-6. Sat 10-1

VICTORIA & ALBERT MUSEUM, South Kensington, SW7. KEN 6371. The Michelangelo Tondo: temporary exhibition with related drawings by Michelangelo and Raphael. Adm. 2s, school parties 1s each student, season 7s 6d. Until mid-May. Also special exhibition of restored and cleaned Raphael cartoons. All galleries open free daily 10-6, Sun 2.30-6

coming soon

PETER SNOW: first exhibition of paintings since 1961 will be held at the Piccadilly Gallery in June.

SALEROOMS



This still life of fruit on a ledge (left) comes up for sale at Christie's on 1 April, but fruit of a different kind (right) capture the attention on 4 April. These are ivory fruits carved by the artist Ryokuzan several centuries ago

FRI 1 APRIL
Fine paintings by Old Masters at Christie's. 11 am. This sale includes two very fine Tiepolo portraits: *La Beata Luduina* and a portrait of a bearded oriental. There are three extremely attractive still lifes of fruit, flowers and insects by Jan Van Os and a delightful pair of Dutch seascapes by Hendrik Rietschoof
English and Continental furniture, clocks and rugs and carpets at Sotheby's. 10.30 am. Sir Michael Redgrave is selling a late George III mahogany clerk's desk in this sale
Antique and modern furniture, and household effects at Phillips, Son & Neale's Marylebone auction rooms. 10 am
All-world stamps at Harmer Rooke's. 11 am and 2 pm
Arms and armour at Wallis & Wallis's. 10.30 am

MON 4 APRIL
Japanese netsuke, inro and works of art, at Christie's. 11 am. Among the beautiful, grotesque and grisly carvings in this sale is a collection of Japanese ivory fruit by the artist Ryokuzan. These objects look so real that anybody not familiar with Christie's might be mistaken into thinking that the firm had gone into the grocery business
A collection of scent bottles and objects of vertu at Sotheby's. 11 am. This should be an intriguing sale, as over 50 scent bottles go one by one under the auctioneer's nose. And then there are walking-sticks, snuff-boxes, cigarette cases, a napkin ring, powder boxes and a toothpick case
Chinese porcelain, snuffbottles and works of art at Sotheby's. 11 am. It will certainly be a day of sniffs at this auction house. Not content with the previously mentioned sale going on in one room, they have to simultaneously auction 56 Chinese snuffbottles in a second room. You will notice that the Chinese kept their snuff in bottles, unlike the Western world, who kept theirs in boxes. Lord Hollenden is selling a lovely brown Tang horse in this sale. I met the horse in a dark cupboard there yesterday. This is nothing new for it has spent most of its life in a tomb
Egyptian, Western Asiatic, Greek, Etruscan and Roman antiquities at Sotheby's. 2.30 pm. This sale contains several fine examples of Attic pottery. A collection of English 17th-century books at Sotheby's. 11 am, continuing Tues
Postage stamps at Harmer's. 1.30, continuing Tues
Antique and reproduction furniture, carpets, porcelain and pictures at Phillips, Son & Neale's. 11 am

TUES 5 APRIL
English and Continental furniture, porcelain, works of art, Eastern carpets and rugs at Phillips, Son & Neale's. 11 am. This is a perfect sale for picking up good quality but not too expensive 19th-century and period furniture
Ceramics and objects of art at Puttick & Simpson's. 11 am
Household furniture and effects at Bonham's Old Chelsea Galleries. 11 am
Household furniture and effects at Coe's. 10 am

WED 6 APRIL
Impressionist and Modern paintings, drawings and sculpture at Sotheby's. 10.30 am. This sale starts off with a pencil, pen and sepia wash drawing by Constantin Guys entitled *La Courtisane.* Also in the sale is his *Intérior de Cabaret,* a drawing showing cabaret dancers talking with admirers backstage. There is an extremely fine Vuillard drawing of his mother, and a portrait of two girls by Gustave Courbet, one of which is reputed to be of his sister, Zélie. The sculpture in this sale is particularly fine, including a Rodin torso and Henri Matisse's bronze sculpture of the head of his son Pierre.
Old English and foreign silver at Christie's. 11 am
Objects of art, English and Continental furniture, Eastern rugs and carpets at Christie's. 11 am
English and Continental furniture, clocks, mirrors, Eastern rugs and carpets at the Motcomb Galleries. 11 am and 2.30 pm
China, glass, porcelain and silver at Bonham's. 11 am
Antique furniture at Coe's 10 am
Pictures at Coe's. 2.30 pm

penny haworth

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RESTAURANTS

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I recline today on my feather bed, and while one girl massages the soles of my feet and another feeds me black peeled grapes, it occurs to me that even to stroke my own palm with the tickling feather would be too much effort.

In this Lucullan mood I could just about bear to be lifted into a large limousine and ferried across town to one of London's more luxurious restaurants.

The alarming thing is, according to Mario of the Caprice, that these splendid places are on the slow way out. In a world increasingly indifferent to *haute cuisine*, and where the regrettable trend is towards the tinned and frozen, such shrines of epicurism will be no more, Mario fears, in a few years' time.

Well, *gaudeamus igitur*, say I. While they last, let us celebrate them. I have chosen nine restaurants, prime representatives of the breed. What are their characteristics – and what should they be?

Talking to Mario Gallati of the Caprice, John Stais of the White Tower, and Mario Lappon who has recently opened a new luxury restaurant in Chelsea called the Boudoir, I receive the following impressions:

The customer must be ready actively to enjoy his food – almost to work hard at it. Mario of the Caprice says: "When the people are not interested in food, I'm not interested in them either." He is hard at it many mornings, for example, arranging Mr Nubar Gulbenkian's lunch. "I do get a kick from serving Mr Gulbenkian," he told me.

John Stais who started the White Tower in 1938 with 1s 6d *table d'hôte* lunches ("It didn't pay, soon we went for *à la carte* only") expresses similar feelings when he says: "Eating out should be regarded as an exciting adventure . . . anybody in search of a hurried meal has come to the wrong place."

He is not, for instance, very interested in attracting the general run of American tourists. He's quite likely to shrug that there's not enough space – in fact with 22 tables, often there really isn't – to keep room for his regulars.

"Money doesn't mean anything," he told me. "People who appreciate good food do." Proof, for the cynical, of this pudding: when business did increase a lot last year he *took out half* a dozen tables from the White Tower's ground floor so as to ensure that the service remained good.

Mario Lappon and his partner at the Stable, Luigi Buosi, opened the Boudoir last November, just past the Queen's Elm in the Fulham Road. Far from inexpensive – at all these restaurants expect to pay £4 a head and upwards – it doesn't even look like a restaurant from without. As you enter, a dinner-jacketed butler takes your coat with a courtly bow. Mario Lappon's "philosophy": "I like to make people feel they're walking into a house, and not into a business. There is no restaurant sign outside, which will make business harder, but the right sort of customer will appreciate what we're doing."

When I told Mario of the Caprice about the Boudoir's aims, he declared: "Those boys are very plucky."

Mario Lappon replies: "I think we are right for this area. Quite wealthy people live here. I'm not looking for a passing trade. I want our clientele to be very select."

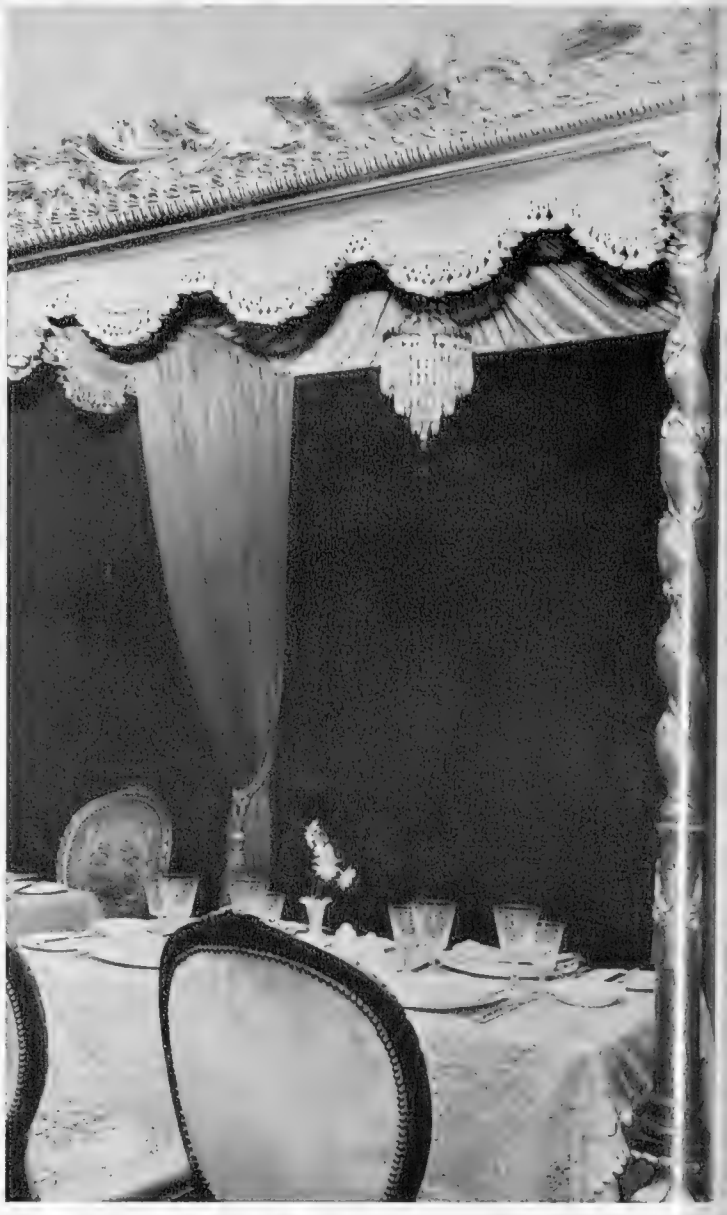
I have made a selection of luxury restaurants that sums up the genre pretty completely. Food, service, physical comfort are prime considerations. None of these comes cheaply – the first chef at one of these restaurants earns £55 a week.

But as John Stais says: "Value for money is the paramount consideration." And the fact remains that you can get a *table d'hôte* dinner at the Caprice for 39s 6d.

Another point that interests me about the luxury trade is that here, somehow even more than in the bistros, the personality of the restaurateur or manager counts for a great deal. He must be there almost all the time, to welcome old friends, smile benignly upon new ones.

So I give your host's name in this week's guide, to help the friendships along.

arthur pottersman



If you want to dine at a four-poster table, this one, complete with chandelier, is at the Boudoir in Fulham Road, which opened last November.

LUXURY LIST

BOUDOIR, 257 Fulham Road, SW3 **(FLA 9449, 6945).** Monday to Saturday 12-2.30 and 6.30-11.30. Lunchtime in this highly rated corner of Chelsea is inevitably on the quiet side, but Mr Ventura the manager is smiling and helpful at any time. Decor is really a Hollywood conception of Louis XV, with a couple of 18th-century nudes on the silk-covered walls and four-poster bed canopies over some tables. Taped music is sometimes a little too loud, and with an unhurried meal you may notice the tunes coming around for the fourth time. Service by frilly fronted waiters is most ego-boosting. Start with *Avocado jardin* (8s 6d), which is filled with sweet corn, Smoked sturgeon (12s 6d) or melon (9s 6d). Soups are delicious – particularly the cream of fish *veloute de mer* (7s 6d). Fish dishes include: trout with prawns (16s 6d), sole with oysters (19s 6d) or with caviare (22s 6d). For entrées I have enjoyed the *filets Mousquetaires*, one each of lamb, veal, beef (21s 6d) and tasters enthuse about Boudoir-created *caneton Avogan* (with fresh pineapple, 21s 6d) or *suprème bergerette en papillote* (chicken breast, *pâté*-stuffed, cooked under paper, 21s 6d). A wide selection of fresh vegetables is offered, so you can take a little of everything. Among the sweets, I was delighted by *coupe à la Russe*, a kind of cold *zabaglione* (7s 6d). Wines have just been made 10 per cent. cheaper. Selection starts at 25s a bottle. Average bill for two: £8. Credit cards: Barclays, Diners, American Express. Fellow-eaters you see there may include: Eamonn Andrews, Hattie Jacques or the Marquess of Tavistock

CAPRICE, Arlington Street, W1 **(HYD 3183, 5154).** Monday to Saturday 12.30-3 and 6.30 till you leave, but last orders about 11.45. Mario and John Moroni his manager welcome you. Three-course *table d'hôte* lunch is 29s 6d and dinner 39s 6d. All the food is delicious: principle is – everything a speciality. Duckling, chicken, lamb are all famous. The variety of *bombes* is fabulous – with hot caramel sauce, and I don't know what else. Publisher Ernest Hecht always has *two Bombes Caprices*. I have counted 96 dishes on the *à la carte* menu, not including *hors d'oeuvres*, soups or sweets, and I shall not recommend one rather than another. Prices there seem to average at about £1. Enormous wine cellar, starting with carafes at 21s 6d. The room is at once red-plush and cosy. As we departed around 11.30 the other evening Fonteyn and Nureyev arrived. Gulbenkian eats there, especially at lunch, in a table whose view commands the room. Average bill for two could be as little as £5 10s, or, of course, a great deal more. Credit cards: Eurocard

COQ D'OR, Stratton Street, W1 **(MAY 7807-9).** Monday to Saturday 12.15-3 and 6.30-12. Mr Charles Bologna the manager has just completed 30 years there, ex-*patron* Henri Sartori is frequently present. Service, and particularly the *sommelier* have been greatly praised. Slightly less so the food – I have heard harsh words about the sole and the cheeses. Especially recommended: *quenelles de brochet Nantua* (16s 6d), various chicken dishes (16s 6d plus), English strawberries in season. Truly remarkable, by all accounts first-rate wine list which includes some fabulous clarets. Dinner for two may easily reach £10. Grand Metropolitan Hotels now own it. Mr Maxwell Joseph likes eating there very much. Credit cards: American Express, Diners, Eurocard, Carte-Blanche-Mayfair, GM

EMPRESS, 15 Berkeley Street, W1 **(MAY 6126).** Sunday to Friday 12.30-3 and 6.30-2 am. Saturday 6.30-2 am. But Mr Negri the manager tells me: "We like to give these times plenty of elasticity and we are prepared to serve our clients at any reasonable time." Very luxurious, very smooth service. In fact it was first opened as a ladies' club in 1897 and after various adventures only became a public restaurant in 1961. A vast and international menu, from *grenouilles meunière* (½ doz, 15s 6d) to *caneton Montmorency* (27s 6d). Vegetables range from 4s 6d to 9s 6d, with potatoes done 10 different ways. Most famous of all is the Empress's cold buffet – best in the world, some say. Wine list, as you might expect from the Caprice group, is large and expensive but there's also carafe at 21s 6d. Don't expect to pay less than £7 if there are two of you. Credit cards: American Express. Diners

HUNTING LODGE, 16 Lower Regent Street, SW1 **(WHI 4222).** Monday to Saturday 12.30-3 (last orders about 2.30) and 6.30-12 or later (last orders about 11.30). One of the five London restaurants to get the coveted two black stars from the new *Guide Juilliard de Londres*, though I dare say editors Henri Gault and Christian Millau were over-impressed by the very olde - Englysshe - tavern decor, which includes muzzle-loaders on the walls and gas-jets. Very expensive; by all accounts very good. Original-sounding dishes: fisherman's pie (four fish together, 14s 6d), sea bass sealed in paper with sprig of herbs (serves 3-4), grilled hen lobster. And they are specific about the "free-range chickens." Manager: Mr Claude. Very good and very English eating. Minimum charges are lunch 25s and dinner 35s. After that, it's up to you. I have no information on wines, expect that they are very expensive. Credit cards: American Express, Diners

MIRABELLE, 56 Curzon Street, W1 **(GRO 4636).** Monday to Saturday 1-3 and 7-11.15 (last orders). Manager: Mr John Wellesley. A very special place indeed, with a truly luxurious cuisine. *Foie gras* (30s), *Truite au bleu* (12s 6d), *carré d'agneau* (22s 6d) receive especially high praise – but that's mainly because you can't eat everything at once! The wine list, which starts with an 1844 vintage Château Lafite-Rothschild at 220s, is probably the most sensational in England. There is no wine under 42s 6d. Expect to pay £10 for two. Credit cards: American Express, Diners, Eurocard

TIBERIO, 22 Queen Street, W1 **(MAY 3561-3).** Monday to Friday 12-3 and 7-12. Saturday 7-12. Late-night supper dancing 11.30-3.30 am. Smart and colourful, if over-tiled for grey old London. Manager: Mr Orsi. He is just about to introduce a slightly cheaper lunch menu, with minimum charge 25s 6d. Dinner prices remain the same – 37s 6d minimum. An enormous array of Italian dishes, including some – frogs' legs in hazel nut butter and crushed almonds (15s 6d) and duckling braised in honey (50s for two) – that are found in few other places. Sweets selection, if you have room for it, is much less exciting. The wine list is principally Italian, from 32s 6d. Admire the Chagalls on the walls, and the film-world diners. Expect to pay £10 for two. Credit cards: American Express, Diners

WHITE TOWER, 1 Percy Street, W1 **(MUS 8141).** Highly luxurious Greek eating. Diplomats, writers, film people love it. Better book – open Monday to Saturday 12.45-3 and 6.45-10.30. I've enjoyed everything one time or another from the warm and efficient service to the intoxicating wine. They have the knack of serving deliciously unfilling hors d'oeuvres – *taramosalata (pâté* based on smoked cod's roe) 7s 6d; fish salad Bouboulina (turbot trimmings, celeriac) 10s 6d; aubergine Imam Bayeldi 7s 6d; *potage Avgolemono* (chicken broth, new-laid eggs, lemon juice) 5s 6d – that urge you on to the main dishes (21s to 25s): *moussaka, pilaff*, specially stuffed roast duckling (order when booking). The *kebab* is sometimes of fish – most unusual and gratifying. My favourite sweets are the very good and sometimes exotic fresh fruit salad (8s 6d) and *loukmades* with honey (7s 6d). Turkish coffee (2s 6d) is a must. Wine: the rough red house wine 22s 6d full carafe, 11s 6d half. Average bill for two: £5 to £6. Eavesdropping hardly possible, but usually somebody to look at. Guv'nor John Stais and his wife almost always in attendance. But Miss Mary, who greets you on the ground floor, and Jerry (officially he's the manager), who presides on the first floor, are invariably welcoming and helpful. Credit cards: American Express, Diners

WILTONS, 27 Bury Street, SW1 **(WHI 8391).** Monday to Friday 12 to 3 (or a little later) and 5.30 to 11. Saturday, lunch only. Very debby, what with Quaglino's across the road. Admire, also, the Alphaville-style new office block shattering the south-western skyline next door. This Is Where The Well-Brought-Up English Eat Well Prepared And Very English Food. It may be almost too plain – grilled Dover soles, steaks, chops, cold buffet – for some. Very Edwardian atmosphere, and almost in-group with its casual reception of newcomers. Notorious, of course, is the absence of any prices on the menu, which is elegant up to a point but also a little unnerving to those unused to it. In general it works out at £4 a head, including wine. Manager: Mr Marks. Credit cards: Diners

NB.—*Most "average bills for two" include a couple of cocktails*

AND FOR TEA

BROWNS HOTEL, entrances in Albemarle and Dover Streets, W1 **(HYD 6020).** Tea served in the lounge 4-6 every day, at 6s 6s a head – up from 6s just before last Christmas. Utterly draughtproof armchairs, swift waiters, dainty sandwiches, brown - bread - and - butter-and-jam, slightly heavy English-style cakes and eclairs and lashings of tea. Very English tea-drinkers. Americans love it. Not much to overhear. Taxi situation after tea; often hopeless

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NIGHT LIFE

FIRST FIVE: 1 Quaglino's. 2 Roof Restaurant (Hilto 3 Sporting Club, Knightsbridge. 4 Ambiance. 5 Downsta (May Fair).

Homecomings are always either tearful or jubilant. It was definitely an occasion for jubilation last week when Helio Motta, the Bossa Nova boss, returned to the Black Sheep Club after an absence of four years.

Motta has been whiling away the time very successfully at the Elephant Blanc Club in Paris and to celebrate his return to London and the "Sheep" the energtic young Lady Carolyn Townshend was called in by club owner Ralph Slone to organise the homecoming junketing.

With just four days to work a paintbrush miracle, install a band, brighten the lighting and send out some select invitations, Lady Carolyn did her best in the time available.

What she had no control over at all, was Mr Motta and his style of singing. Four years ago he was a high-rated attraction in London. But London has moved on since those days. And to my ears at least the sound of Latin-American music, while excellently delivered, sounds strangely old-fashioned.

Its reappearance in a club means that the customers must

After a three-hour meeting with Ralph Slone of the Black Sheep Club, Lady Carolyn Townshend has decided not to continue her association with the club.

shake off four years of casually delineated gyrations and revert to dancing in the stricter sense – recognised steps to a recognised rhythm.

Such a move will cause confusion in the hearts of most club dancers. Mr Motta, like the music at the Black Sheep Club, is just too good for today's majority tastes. Perhaps there are enough of the minority tastes to fill the club.

Now to another young man in clubland – a man who launched that vastly successful institution known as the Ad-Lib Club in Leicester Square. His name is Brian Morris and it's fair to describe his as the man who started the present vogue in clubs. As survivors of the top-floor heat will recall, he left the club some time ago. But where has he been since?

Mr Morris has been away and he has been busy. He has been watching and waiting in clubs both here and in Europe, distilling his ideas for a new club in London.

When that will be, Mr Morris is not saying, but he does promise a very different type of club, one that will repeat the success of the Ad-Lib. I hope he's right.

john viner

Comedian Davy Kaye is in cabaret at both the Embassy Club and the Showboat Restaurant.

GAMING

LE CERCLE, 5 Hamilton Place, W1 (GRO 5050). Open 10 pm. Membership by introduction only. Blackjack, roulette, chemin de fer and backgammon. Minimum about 10s. Bar and restaurant

CHARLIE CHESTER CASINO, 12 Archer Street, W1 (GER 7045). Open 24 hours. Membership 1 guinea a year. 10s session charge. Blackjack, Las Vegas, dice, pontoon and roulette. Limits 2s 6d and £100. Buffet provided. Dining facilities available

GOLDEN NUGGET, 32 Shaftesbury Avenue, W1 (REG 6211). 2 pm till the last member leaves. Membership 21s a year. Blackjack, kalooki, dice, chemin de fer, poker, roulette, baccarat and pontoon. Limits vary but average about 2s 6d to 50. Restaurant and also a licensed bar

HAMILTON CLUB, 2 Hamilton Place, W1 (GRO 2591). Open all the time but bridge starts about 2 pm. Annual membership, 8 guineas. Mainly bridge but some poker is played. Minimum stakes 1s, maximum £1. Bar with normal licensing hours. Light food available but also a proper restaurant

MAZURKA, 4 Denham Street, W1 (GER 3547). Gambling 9 pm until last game ends. Annual membership 10s 6d. Blackjack, poker and roulette. Minimum stake 5s, maximum £1. There is no restaurant but sandwiches are provided at the bar. Normal licensing hours

THE NIGHTINGALE, 28 Berkeley Square, W1 (GRO 1633). Midday until the end of play (usually 6 am). Membership 10 guineas a year. Overseas and country membership 5 guineas. Kalooki, bridge and stud poker. Stakes go high. First-class cuisine in Ian's Room downstairs or brought to the table. Fully licensed until 3 am

OLYMPIC CASINO, 79 Queensway, W2 (BAY 2163). Gaming starts 5 pm. Membership 2 guineas a year. Baccarat, blackjack, chemin de fer, American and French roulette, dice, poker. Stakes vary. Never go below 5s on roulette and can go very high. Bar in the restaurant but only soft drinks in the casino. Coffee, sandwiches served in the casino. Champagne buffet for members Tue and Fri

QUENTS, 22 Hill Street, W1 (HYD 7766). 6.30 pm onwards. Inclusive membership 2 guineas a year. Baccarat, roulette, blackjack, craps. Billiard room. Minimum stakes vary from game to game, 2s 6d-£2 Bar and restaurant

SPORTING CLUB KNIGHTSBRIDGE, 163 Knightsbridge, SW1 (KNI 4252). Club opens 2.0 pm and closes normally at 3 am but may be later, depending on state of play. Bar has normal licensing hours. Membership 3 guineas a year. Sundays an inclusive charge of £1 for champagne buffet; all buffet tickets sold are eligible for raffle for prize to the value of £100 the same night. Blackjack 10s-£50, chemin de fer, table charge £3, maximum opening bank £15, maximum bank £200 Bank Las Vegas, min stake 2s max £50. American dice, min £1 max £50. Baccarat, min £2, max £250; à Cheval £500. Roulette 2s-£100. Restaurant opens 7 pm, breakfast from 1 am. Lunch 12.30-3 (bar open) 21s for three-course businessman's meal inc wine Temporary membership may be arranged

THE VICTORIA SPORTING CLUB, 150/162 Edgware Road, W2 (AMB 2467). 2 pm-5 am. Membership £3 a year. Table fees. Baccarat, backgammon, bridge, blackjack, chemin de fer, dice, gin rummy, kalooki, poker, roulette. Minimum stakes from 5s to £1, maximum from £50 to £600. Restaurant and bar

SPECTACULARS & CABARETS

CELEBRITY, 17 New Bond Street, W1 (HYD 7636). Dancing 10 pm-4 am. No membership fees, no cover charge. In Lounge no minimum charge. In Show Room £2 minimum a head plus 12½ per cent service charge (the £2 to be spent on food and/or drink). *Entertainment:* Racing on films. Vive les Girls revue and cabaret, 11.15-1.15 Currently: Brian Freemar, Ivor Meggido Dancers, Freddie Stafford Orchestra with Jo Marney. From 4 April: Derek Franklin Trio, Lena Storme

71 CLUB, 71 Compayne Gardens, NW6 (MAI 6849). 7.30 pm-2 am Membership 2 guineas a year Entrance fee 10s. Snacks cost up to £1 (no sandwiches). Drinks Spirits 5s. Club measure (1½ tots) Champagne from £5 upwards Wines from £1. *Entertainment* Latest with-it style clothes are modelled twice nightly. Dancing to resident trio and discs. Occasional groups and lead singers Every so often a cabaret. Gaming from 8 pm to 1 am. Roulette chemin de fer, blackjack, backgammon, craps, poker. Stakes from 2s 6d. Licensed till 1 am

DANNY LA RUE'S, 17 Hanover Square, W1 (GRO 4203/5), 10.30 pm to 4 am. Annual membership 1 gns. Entrance fee £1. *A la carte* menu about 35s per head plus wine. Licensed till 3 am. *Entertainment:* Dancing to 2 groups and Danny La Rue & Company in Revue at 1.15 am

ELYSEE, 13 Percy Street, W1 (MUS 4804 and LAN 3998). Midday to 3 pm and 6 pm to 1 am daily including Sunday. Cabaret three times nightly of Greek music and dancing. Dancing from 8 pm to 1 am to 3-piece band. International menu and menu specialising in Greek food, *à la carte* only, about 21s a head weekdays, 30s weekends, plus wines from 1 gn to £3. Whisky 3s. No service or cover charge. Licensed till 12.30 am

EVE, 189 Regent Street, W1 (REG 0879). 9 pm-4 am. Entrance 30s members and guests, annual membership 1 guinea. *A la carte* menu about 35s a head plus wine. Whisky by the bottle about £5 (they'll keep it till next time). Whisky by the glass 4s. *Entertainment:* Floor-show in two parts, 10.30 and 1 am

QUAGLINO'S, Bury Street, St James's, SW1 (WHI 6767). 7.30 pm-1.30 am, inc Sun. Cabaret 10.45 pm. Dinner £2 10s. *Entertainment:* Dancing to 3 bands, cabaret. Harbour Lites

REHEARSAL ROOM, Over Royal Court Theatre, Sloane Square, SW1. SLO 2881. 9.30-2.30 am. Cabaret at midnight. Annual membership: first year 3 guineas: subsequently 2 guineas. Cover charge 3s. Dinner served until 2.30, dancing and cabaret 30s plus

SAVOY RESTAURANT, Strand, WC2 (TEM 4343). 8 pm to 2 am. Cabaret at midnight. Dinner, Dance & Cabaret 52s 6d excluding coffee and wine, or *à la carte*. *Entertainment:* Nina and Frederik until 2 April then Lynn Holland and Ellis Winters, the Great Adagio Dancers

THE STORK ROOM, 99 Regent Street, W1 (REG 3686). 8 pm till 4 am including Sundays. Dinner, Dance & Show with wine about £7 for two. *Entertainment:* Dancing to 2 bands and lavish floor show currently called London Life at 11.30 pm and 1.45 pm

TALK OF THE TOWN. Theatre Restaurant, Hippodrome Corner, Leicester Square, WC2 (REG 5051). Cocktail Lounge open 7.30 pm. Theatre-Restaurant from 8.15 pm-1.15 am. No membership fee. Inclusive charge for three-course dinner, dancing and show 57s 6d. Extras: coffee, drinks and tips. South African hock £1 0s 6d. All else from 27s. Whisky 6s 6d a large measure. *Entertainment:* Spectacular Revue "Dangerous Curves." 9.30 pm, international cabaret star 11 pm. Currently: Max Bygraves (closed Th 31 Mar)

DINNER & DANCE

AMBIANCE, 1 Queensway, W2 (BAY 0990). Mon, Tues, Wed, 10 pm-1.30 am. Thurs, Fri, Sat, 10 pm-3 am. Restaurant 7.30 pm-1 am. Dinner for 2 £4-£5. Dancing to Les Flambeaux festival-winning Trinidad Steel Band. Resident folk-singer Leonore Drewry sings in restaurant all evening

CANDLELIGHT CLUB, 3 Green Street, Grosvenor Square, W1 (GRO 5753). Mon to Fri 8.30 pm-4 am. Sun 8.30 pm till 3 am. Closed Sat. Dinner, *à la carte* only; as many courses as you wish 79s 6d plus wine. Drinks. Wines from 30s. Whisky 12s double. Cover charge 1 guinea. Service charge 15 per cent. Superb flamés prepared at the table by Eugéne from the Ritz, Paris and Savoy, London. Bilingual hostess service. Dancing to Allan Comyns at the piano. Discothèsue. Licensed till 3.30 am

LA DOLCE VITA, 10 Frith Street, W1 (GER 3814). Midday-3 pm; 6 pm-1.30 am. Sun till 12.30 am. La Taverna closed Mon. *A la carte* dinner in the restaurant £1 minimum. Dinner dancing in La Taverna 32s 6d; Sat 35s. *Entertainment:* Guitar, accordion music and Neapolitan singer in the main restaurant. Dancing nightly except Mon in La Taverna

DORCHESTER, Park Lane, W1 (MAY 8888). The Terrace Room

Benny Ward, an entertainer and comedian who can be found amusing the crowd at the Deuragon Arms just off Homerton High Street in Hackney. He specialises in imitations ranging from the familiar Hollywood stars to Norman Wisdom when he manages to capture the physical appearance of the comic as well as the voice. The Deuragon has a ripe tradition for entertainment and newest venture is a Chinese restaurant actually in the bar.

12.30 pm-3 pm; 8.30 pm-1.30 am. Closed Sun. *A la carte* only £4-£5 including wine. Whisky from 3s 9d. Service charge 10 per cent. Cover charge 2s 6d. *Entertainment:* Albert Marland's Music and The Keith Silver's Group from 8.30 pm-1.30 am. Licence to 1.30 am. The Grill Room: Midday-3 pm; 6.30 pm-midnight. Whisky from 3s 9d. Service charge 10 per cent. Cover charge 2s 6d. Licence to midnight

GATTOPARDO, 29a James Street, W1 (WEL 4689). Midday-3 pm lunch aprox 30s a head including wine. 7 pm-3 am dinner approx 50s a head including cover charge and wine. Closed Sun. No service charge Dancing till 3 am to Frank Holder's music. Licensed till 3 am

RESTAURANT SEBASTIAN, 36 High Street, Wimbledon, SW19 (WIM 6773). Open 7 days a week. Lunch, noon-3 pm. Dinner from 6.30 pm. Customers must be in restaurant before 11 pm. Cover charge 2s. Approximate prices: Dinner 35s to £2 a head including wine. No service charge. Wines from £1 to 65s for a château-bottled Margaux. Dancing every evening except Sunday from 8 pm to 11.30 pm to 3-piece band

RIVER CLUB, 129 Grosvenor Road, SW1 (VIC 1621). 5.30 pm-2 am approx. 8 guineas London member, 5 guineas provincial member, 10s 6d cover charge, 42s 6d set dinner. Resident Calypso band. Roof garden with bar. Casino on ground floor

ROOF RESTAURANT, Hilton Hotel, Park Lane, W1 (HYD 8000). Roof bar; Mon-Sat 11 am to 3 pm. Sun noon to 2 pm. Restaurant: 12.30-3 pm; 7.30 pm midnight. Closed Sunday. *A la carte* only £3 to £4 a head with wine. Whisky 6s. Cover charge 12s 6d Service charge 12½ per cent French cuisine. *Entertainment:* Dancing in the evenings only to Judd Solo and his band. Decor by Sir Hugh Casson. The restaurant has a magnificent view over London

TIBERIO, 22 Queen Street, W1 (MAY 3561). Midday-3 pm lunch. 7 pm-3 am dinner. *A la carte* approx £3 per head plus wine. Cover charge 2s 6d. No service charge. Dancing till 3 am to Olavo Vas and his Group. Licensed till 3 am

VINES, 52 Grosvenor Street, W1 (MAY 1197). Midday-3 pm lunch, cover charge 1s 6d. Set 4-course lunch 18s 6d. Bar open from 6 pm-11 pm. Dinner from 7.30 pm-midnight. Cover charge 2s 6d. Food *à la carte*, approx 25s a head plus wine. Whisky 7s large measure. Membership 2 guineas. Dancing to discothèque music

DISCOTHEQUES

BIRDLAND, 4 Duke of York Street, SW1 (TRA 1801). 8 pm-4 am. Membership: 4 guineas a year men, 2 guineas ladies. Entrance fee: men 7s 6d; ladies, Mon to Thurs free, Fri to Sun 7s 6d. Full restaurant specialising in Caribbean dishes. Dinner approx 23s plus wine. *Entertainment:* special American guest artists and groups perform once monthly. Dancing to discs

CROMWELLIAN, 3 Cromwell Road, SW7 (KNI 7258). 8 pm-2.30 am. Annual membership 3 guineas, entrance 7s 6d members, 12s 6d guests. Small grills menu about £1 a head plus drinks (average club prices). *Entertainment:* Several groups, discothèque, casino

DOWNSTAIRS, May Fair Hotel, Berkeley Street, W1 (MAY 7777). 10.30 pm-2.30 am. No membership. Entrance 10s (Sat £1). Includes free snacks, sandwiches, etc. Double whisky 7s, gin 6s 6d, champagne £2 5s

FANNY'S BISTRO, 51 Maddox Street, W1 (MAY 6214). 7.30 pm till 3 pm. Non-membership cover charge 2s 6d. After 10.30 pm minimum charge 1 guinea which includes light supper dish and 4 drinks. Full *à la carte* dinner menu. Drinks at pub prices. Entertainment: Discothèque dancing

FLAMINGO, 33/37 Wardour Street, W1 (GER 1549). Closed Mon. 8-11 pm Tues, 7.30-11.30 and midnight to 5 am Fri, band session and usually US star. 7.30-11.30, midnight to 6 am, Sat, band session, 3-6 pm and 7.30-11 pm, Sun, band session. Membership (incl in first visit) 7s 6d early session, 15s late session. Entrance 5s early session, 10s late session (more if big name). Tues, record session 3s 6d. Unlicensed

SADDLE ROOM, 7 Hamilton Place, W1 (GRO 4994). 10 pm to 5 am except Sunday. Membership £1 2s 6d (membership temporarily closed). Entrance and first drink £1, subsequent drinks 3s 6d. Short grills menu about 15s to £1 a head. *Entertainment:* discothèque, dancing, two fruit machines

WHISKY-A-GOGO, 33/37 Wardour Street, W1 (GER 7676). 8 pm-3 am. Membership 21s men, 10s 6d ladies for 6 months. Male students 1 guinea per year. Entrance: Mon to Fri: Ladies free, Mon, Tues, Wed and Thurs. Men free. 7s 6d weekends. Food: Barbecue. Drinks at normal pub prices. Meals will shortly be served. Entertainment: Mon 4 April, Georgie Fame and the Blue Flames. Roulette, dice, blackjack, Bank of Las Vegas. Stakes vary from 2s 6d to £5. Discs, live groups. Weekend cabaret. Every Sat: special buses for members to Edgware Road, Swiss Cottage, Hampstead, Golders Green, Finchley at 12.45. Knightsbridge, South Kensington, Earls Court, Fulham at 1.45

DISCS

FIRST FIVE: 1 The Oscar Peterson Trio Swing the Great Standards (Verve VLP 9114). 2 A Night At The Movies. Erroll Garner (MGM C8004). 3 The Anatomy of Love. Vikki Carr. (Liberty LBY 1284). 4 Cannonball Adderley "Live" (Capitol T2399). 5 The Fabulous Peggy Lee (AH107).

The public face of pop may wear a smile, but behind there its teeth are clenched. The business practices of some of the thousand or so men and women who make a living from the top 20 sometimes seem very unfair.

Generally any rows happen backstage. Even when they get into the courts, as did the recent dispute over who should record The Who, the cases are so complex and involve so many subsidiary companies that it is hard for an outsider to get full value.

But the practice of "covering" records is a public one, and just now there is a splendid battle going on between the two versions of *Elusive Butterfly*, one by American Bob Lind and the other by Ireland's very own Val (call me Perry) Doonican.

A cover record may well anger the person who made the original version, in this case Bob Lind. The custom has been going on for a long time, and consists of picking a hot-selling record (usually in the American charts), and then apparently copying the style. There is nothing illegal about this, because there is no copyright on style. Pro-

Songwriter and publisher Mitch Murray currently trying to arrange a bilateral publishing deal, putting British pop on Russian radio, with the Russian Embassy in London.

viding the royalties are paid to the music publisher, you or I or anybody else can make a record as like someone else's as we are able. But it is still reckoned to be in, shall we say, bad taste.

Of course, all new songs have to come from somewhere, and if you're not bright enough to write them yourself, or have a tame songwriter, you've got to hunt through the record catalogues. The Stones, for instance, took *Little Red Rooster*, their first massive hit, from Sam Cooke. But Cooke's version certainly wasn't a current-selling disc, and it is arguable that the Stones's version was an improvement on the original.

An in the case of *Elusive Butterfly*, in my view, Bob Lind's version is incomparably superior to Doonican's. His agent, Eve Taylor, is the same woman who chose two successful cover jobs for her clients Adam Faith (*Message to Martha*) and Sandie Shaw (*Always Something There To Remind Me*). No doubt she is pondering the fact that you can't win them all.

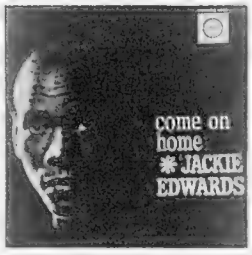
leonard levesley

RECORD REVIEW BY GOLDIE

Goldie stood up and sang in a New York night-club four years ago. It began as a joke, but she was so popular with the audience that the accompanying group sacked their lead singer. Goldie quit her secretarial job and entered show-business overnight. She formed her all-female group, The Gingerbreads, three years ago and they were discovered in New York by The Animals, who engineered their introduction to English audiences. The group split up six months ago when Goldie decided to go solo. Her first "I Do" is released on Fontana on 22 April.

Newport Jazz Festival-1964. (RCA. RD 7755.) Sweet Georgia Brown. Tin roof blues. Stars fell on Alabama. I've found a new baby. At the jazz band ball. Isle of Capri. Relaxin' at the Touro. I wish I could shimmy like my sister Kate. Royal garden blues. I'm in the mood for love. Big noise from Winnetka. Stealin' apples
Edmund Hall, Max Kovinski, The Chicago All Stars, Muggsy Spanier and Peanuts Hucko are among the jazzers on this one. If you're an avid jazz fan this is for you. What can I tell you!

Papa's Got a Brand New Bag. James Brown. (London. HA 8262.) Papa's got a brand new bag Part 1. Papa's got a brand new bag Part 2. Mashed potatoes USA. Cross firing. Love don't love nobody. I stay in the chapel every night. And I do just what I want. This old heart. Baby, you're right. Have mercy baby. You don't have to go. Doin' the Limbo
Old tracks, but all the excitement's there just



the same. Takes me back to raving nights at the Apollo. No wonder he caused riots over here. One of the most dynamic performers around

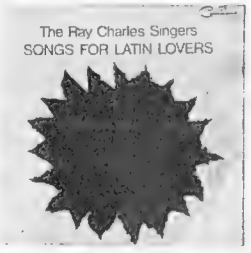
Come On Home. Jackie Edwards. (Island Records. ILP 931.) Come on Home. He will break your heart. The same one. Keep on running. Yesterday. Never again (will I fall in love). Blue Moon. If I didn't have a dime. Ain't got no home. I don't know. Sometimes. Looking back
Smooth-going voice. Very easy on the ear. Nice arrangements. Great talent here both as a singer and composer. Jackie wrote the Spencer Davis Group's No. 1 Keep on Running *and their new one,* Somebody Help Me

Unforgettable. Aretha Franklin. (Columbia. CL 2163.) Unforgettable. Cold, cold heart. What a diff'rence a day made. Drinking again. Nobody knows the way I feel this morning. Evil gal blues. Don't say you're sorry again. This bitter

earth. If I should lose you. Soulville
Too beautiful. Too talented. Not real! (Wish I could be as false). This is Aretha's tribute to Dinah Washington featuring What a diff'rence a Day Made *and* Soulville. *Unforgettable*

Mr Jazz. King Pleasure. (United Artists. UAJ 14012.) I'm in the mood for love. Don't get scared. Swan Blues. Mean to me. It might as well be spring. Old black magic. This is always. Jazz jump. Sometimes I'm happy
A jazz giant! Should be better known. A lot of people don't know what they're missing. He's very in among the "hippies"

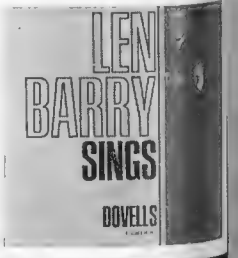
Songs for Latin Lovers. Ray Charles Singers. (Pye. PCL 886.) Song of the jet. My love, forgive me. Maria Elena. No more blues. To you. Adios. Desifinado. You're mine. Amo, amas, amamus. Carnival. My guitar and my song. Vaya con dios
Actually, all lovers are going to love this! They



show all aspects of their vocal ability on this album. Great. Just the sort of background music to go with a handsome date and candlelight

Golden Circle – Vol 1. Ornette Coleman. (Blue Note Records. 4224) Faces and places. European echoes. Dee dee Dawn. Snowflake and sunshine. Morning song. The riddle. Antiques
The only guy I know who plays a plastic sax. Very progressive jazz and his trio get a very cool sound. Definitely for after-hours listening. I dig it

Len Barry sings with The Dovells. Len Barry. (Cameo. C1082.) Hearts are trump. Don't come back. Havin' a good time. Lockin' up my heart. Save me baby. Miss Daisy de Lite. Little white house. Jim Dandy. Bristol stomp. You can't sit down. Betty in Bermudas. 36-22-36
A good combination. It certainly makes you want to get up and dance



TELEVISION

FIRST FIVE: 1 Ready, Steady, Go! Live from Paris (ITV, 1 April, 6.8 pm). 2 Redcap (ITV, 2 April, times vary). 3 Sinatra – A Man & His Music (BBC-1, 2 April, 8.30 pm). 4 Green Acres, comedy series (BBC-1, 3 April, 5.5 pm). 5 Lucky Jim, film (BBC-1, 3 April, 7.25 pm).

A single bright gleam escaped from the soggy brown clouds surrounding the strangling of that BBC nuclear attack programme, *The War Game*. Director Peter Watkins demonstrated, at the expense of his own neck, that documentaries need not be a drag.

Robert Kitts, another of the Corporation's new generation of programme makers, is about to underline the fact less controversially.

Latest of his lively ventures is *The Great Metropolis*, scheduled for peak - time screening on BBC-2 on 9 April. It could be described as sociology with a smattering of industrial archaeology . . . but don't go 'way, as they say in America. This should be fun.

What 31-year-old Kitts is doing, quite simply, is selecting passages from Henry Mayhew's *London Labour And The London Poor* – to drag them, alive and kicking, into the studio. Kitts is emphatic about the "live" part.

Mayhew, first editor of *Punch*, restored scores of interviews with proles between 1851 and 1861. He left a finely detailed picture of what it was like to work, and often starve, in Victorian London.

ATV expect to announce another big network colour TV sale to the United States, in the near future. The deal will be for the puppet thriller series, "Thunderbirds."

The Great Metropolis is using Mayhew's books as a TV script, with Derek Francis playing Mayhew himself, and other actors and actresses speaking the lines he first recorded a century ago.

Even with the period knife-grinders, chair-menders, pick-pockets and prostitutes talking directly to the camera, it could turn into 60 minutes of Victorian bore. Kitts is doing his best to avoid this.

There will be gimmicks. Newsreader Robert Dougall is to bridge different sequences with "bulletins" of events of that day. There are even "commercials" culled from magazines of the 1860s.

"There are no rules about treatment of such material," says Kitts, "so I can't break any in making the programme as diverting as possible.

"In television, this is a particularly exciting time for most of us. Drama is moving closer to the documentary – look at *Up the Junction*, which could have *been* a documentary. And documentary is looking to drama.

"After all, there's no reason why a *real* factual programme shouldn't be as entertaining as a play."

peter magnus

Derek Francis plays Henry Mayhew, author of "London Labour and the London Poor" in BBC-2's historical documentary "The Great Metropolis", a portrait of London in the mid-19th century to be transmitted on 9 April at 8.40 pm

WEEKEND VIEWING

SATURDAY 2 APRIL

World of Sport. The Duke of Edinburgh will be present to watch British heavyweight champion Billy Walker box against French heavyweight champion Jean Paul Schiller in the Hilton Hotel. ITV. 1.15

The Bonzo Dog, Doo-Dah Band will be appearing on *Thank Your Lucky Stars*. ITV, 5.15

British suspense film called *Turn the Key Softly* tells the story of three women released from Holloway Prison. They are faced with a new life in which nothing has changed except themselves. This is an old film which, curiously, stars a number of actors currently involved in other television programmes: Yvonne Mitchell (*Ivanov*), Terence Morgan (*Sir Francis Drake*), Kathleen Harrison (*Mrs Thursday*) and Joan Collins, wife of Anthony Newley. ITV, 7.50

The Seekers are the guest stars on *The Arthur Haynes Show*. ITV, 9.20

Armchair Theatre presents *The Night Before the Morning After*, with Bernard Lee, Julia Foster, Rodney Bewes, Betty Marsden and Trevor Bannister. A bride and her fiancé put their respective relatives and friends through an agonising night of doubts before the Great Day. ITV, 10.10

Afternoon film spot on BBC-2 will be devoted to the pick of Italian films, starting this week with *Friends for Life*. It is the story of the friendship between two boys of very different backgrounds. Mario, a village boy played by Geronimo Meynier, finds a newcomer, diplomat's son Franco played by Andrea Scarie, sitting at his desk in school. Their friendship and affection develops and survives apparent betrayals. But nevertheless it is doomed . . . BBC-2

Alan Whicker in *Whicker's World* investigates the effects of sudden wealth on ordinary people who have won the Pools in his programme, *Pools Winner*. BBC-2

Mild and Bitter. Scrapbook technique of years gone by when Peter Jones and June Whitfield turn comedy spotlight on 1907 in *All Our Yesteryears*. Also starring Peter Reeves, Ruth Kettlewell and Joe Gibbons. BBC-2

Return of BBC 3 (now that the election is over). With John Bird, Robert Robinson and Linda Barron. BBC-1

Max Bygraves stars in his own show of song, music and comedy. BBC-1

The Dick Van Dyke Show – a comedy film series featuring the comedy adventures of a script-writer and his family, starring Dick Van Dyke and Mary Tyler Moore. BBC-1

SUNDAY 3 APRIL

The Opinion Makers. Lord Francis-Williams talks to Robert Edwards, editor of *The People*, and discusses how people are in control of mass communication media and how they view their responsibilities. ITV, 2.15

Recorded highlights of an international soccer match. ITV, 2.45

Police Five presented by New Scotland Yard in conjunction with ATV. A 10-minute appeal to the public asking for help and information on current accidents, robberies and crime in general. ITV, 3.20

Young Man of Music starring Kirk Douglas, Lauren Bacall, Doris Day and Hoagy Carmichael. A glamorised film about one of the greatest Dixieland jazz trumpeters, Bix Beiderbeke. Screenplay by Carl Foreman, taken from the novel by Dorothy Baker. Beiderbeke was a genius of the horn who died of alcoholism and malnutrition (rather than pneumonia from a snowstorm in Oklahoma as quoted in the novel). ITV, 3.30

About Religion, programme called *Rock Bottom*. Tramps, once considered romantic characters, are nowadays classified as social misfits. This month the result of a government survey will be published which, for the first time, will attempt to provide factual information about the personal difficulties of the people who have reached rock bottom. Introduced by James Lloyd. ITV, 6.35

Patsy Ann Noble, the Australian singer, can be seen in her first acting role in the *Danger Man* series *Not So Jolly Roger*. ITV, 7.25

Canadian jazz player Oscar Peterson and Tom Jones are among the guest stars on *The Palladium Show*. ITV, 8.25

Evening film. *Sea of Sand* starring Richard Attenborough, John Gregson and Michael Craig. Produced by Robert S Baker and Monty Berman (who wrote *The Saint* series), it is the story of a long-range desert group who are ordered to raid one of Rommel's biggest supply dumps. The assignment goes to Y-patrol, 15 men in five trucks, who set out for the target 400 miles away. ITV, 9.25

New feature documentary series starts with *What is a Dream?* Norman Mackenzie, of Sussex University, author of *Dreams and Dreaming*, discusses and demonstrates the results of his investigations. Some intriguing dreams are reconstructed on film, and the use of dreams, psychology, foresight and new methods of studying dreams are explained by Michael Ayrton and Dr J I Evans. BBC-2

The fortnightly Life Series includes a film report introduced by Dr John Napier from Bikini Atoll, where life has now returned eight years after the explosion of the last atomic bomb. BBC-2

Theatre 625. Third in the trilogy of Russian dramas is called *Twelfth Hour*, written by Aleksei Arubzov. It is set in Leningrad in 1928. Stars Clifford Evans, Sheila Allen, Dudley Foster and Michael Goodliffe. BBC-2

Afternoon comedy series. Eva Gabor and Eddie Albert are the stars of *Green Acres*, a film comedy about the hazards which face a sophisticated city couple when they move to the country, much to the wife's disgust. First instalment is called *Oliver Buys a Farm*. BBC-1

Lucky Jim is the evening film. Taken from Kingsley Amis's novel and produced by the Boulting Brothers, Ian Carmichael plays the hero, Jim Dixon, an honest, likeable misfit lecturing at a university. He has the habit of shattering the lives of the pompous shams around him. Also starring Terry-Thomas and Hugh Griffiths. BBC-1

SPORT

Vic Buckingham, manager of Fulham ("the club up against it"), drank sherry and offered cork-tip cigarettes. "I picked them up in the board room," he said, and admitted frankly: "I never envisaged we'd be at the bottom." The bottom of his world is the foot of the First Division. Relegation to the Second and Fulham could become just another forgotten football club. An annual hazard this at Craven Cottage – always, until now, avoided.

Buckingham took over a year ago. He has a five-year contract, and when Fulham won their first match of the season, 5-2 over Blackburn, the Press over-exaggerated their success. They have been equally quick on the draw to underline failure. Buckingham explains a managerial nightmare thus: "You go through this horrible circuit . . . trying this player, that player. By accident or desire Barratt (left-winger) and Earle (right-winger) came into the side bringing running into the older players Robson, Leggatt, Haynes."

Indeed, it was when he decided to drop Fulham's idol,

Fulham's plans include a 20,000 all-seating face-lift to their ground.

Haynes, that Buckingham really risked his neck with supporters. Now Haynes is restored and playing better than ever. Buckingham, has just paid Walsall £35,000 for centre-forward Alan Clarke, 19.

"When I came here I got rid of seven old players. I had to find young ones, and I've been everywhere looking for them. Flying to Scotland and back in a day to see a night match; over to Ireland to see another player, but always back at night because of training with the players at 10 am the next morning. I've drunk soup at Crewe station at 2 am, and when I signed Clarke I got home at 4.30 am."

Fulham's revival, a 0-0 home draw with Blackpool, 2-0 defeat of league leaders Liverpool, and a 5-2 away crushing of Aston Villa, added to that 3-0 dismissal of Sunderland – Buckingham puts all this down to the arrival at Craven Cottage of the fresh-faced Dave Sexton, who walked out of the managership of Leyton Orient. For six weeks now he has coached the team. According to Buckingham, he has brought the "crunch" with him: "I don't like to know players too personally. Dave has a closer affinity with them."

Will Fulham survive? Buckingham says: "The team, like a racehorse, has the bit between the teeth. It will take a good side to stop them."

michael wale

Ben Warris the comedian, with 19-year-old Allan Clarke, for whom Fulham paid £35,000 to Walsall to help solve their relegation problem, and manager Vic Buckingham at Craven Cottage

ASSOCIATION FOOTBALL
First Division
Fulham v West Bromwich Albion. Craven Cottage. Sat 3 pm. (District Line to Putney Bridge, then pleasant riverside walk.) Fulham manager Vic Buckingham's old team Albion play direct, exciting, no modern method football. Watch their centre-forward, Kaye
Tottenham Hotspur v Nottingham Forest. White Hart Lane. Sat 3 pm. (Trains from Liverpool Street to White Hart Lane.) Forest's £60,000 centre-forward Joe Baker in first league match in London since he left Arsenal
Third Division
Millwall v Brentford. The Den. Sat 3.15 pm. Exciting London "derby" clash as Millwall reach for promotion. (Metropolitan Line to New Cross Gate)
Queen's Park Rangers v Workington. Loftus Road, Sat 3.15 pm. (Metropolitan Line to Shepherds Bush, or Central Line to White City, then short walk.) Chance to renew acquaintance with Rangers' new purchase, Rodney Marsh, the enigma of Craven Cottage. Is he a genius? Or just another forward?
First Division
Arsenal v West Bromwich Albion. Highbury. Tue 7.30 pm. (Piccadilly Line to Arsenal.) They should have called that BBC-tv soccer soap opera *The Gunners*, not *United*. Such are the personality differences surrounding Highbury Stadium these days

AMATEUR SOCCER
Arthur Dunn Cup Final. Sat 3 pm. National Recreation Centre, Crystal Palace. Old Reptonians v Old Malvernians. (Trains from Victoria, London Bridge to Crystal Palace.) Final of public school old boys' competition. Time for stirring soccer. None of the professional softness here

RUGBY UNION
Blackheath v United Services, Portsmouth. Rectory Field, Blackheath, Sat 3 pm. (Train to Lewisham Junction from Charing Cross, then bus 89 to Sun-in-the-Sands)
London Welsh v Swansea. Old Deer Park, Richmond. Sat 3 pm. (Trains from Waterloo to Richmond or District Line to Richmond. Turn right outside station then short walk.) Good old-fashioned clash of the Welsh should make a good game
Richmond v Neath. Richmond Athletic Ground. Sat 3 pm. (District Line to Richmond or trains from Waterloo. Turn right outside station, then short walk to ground.) Richmond Park definitely staging a Welsh reunion this afternoon
Wasps v Bedford. Eton Avenue, sudbury. Sat 3 pm. (Piccadilly Line to Sudbury Town, then short walk)

STEEPLECHASING
Ascot Heath. Fri, Sat 1.30 pm. (Trains from Waterloo to Ascot. Green Line coach 701.) Big race on Fri is the Thames Stakes over 6 furlongs. Worth £1,000. Four-year-olds and upwards. Entries include course specialist Weeper's Boy, Lord Derby's Go Shell, Plus Travelman, and Creole. Follow on flat: Trainers Irish stables, 39 winners in past six years. N Murless (21), G Brooke (17), H Wragg (17), W Nightingall (14). Over the jumps since 'chasing began here last year: P Cazalet (3), P Upton (3), F Walwyn (3), F Cundell (3). Jockeys (flat): L Piggott (48), A Breasley (35), D Smith (30), J Mercer (29). Over the jumps: S Mellor (5), W Rees (4), Mr N Gasalee (3), G W Robinson (3), T Biddlecombe (3), J Cook (3), J King (3). Big race on Sat: Rouge Dragon Stakes. £1,000, 1½ miles. Four-year-olds and upwards. Ones to watch: Concealdom and I Claudius
Wye, Mon. (Trains from Victoria to Wye.) Pleasant course near Kentish Downs. Good view from all enclosures. Plumpton. Tues. (Trains from Victoria to Plumpton 18 min past hour)
Folkestone. Wed. (Trains to Folkestone from Victoria)

GREYHOUND RACING. Big races of the week. Romford. Tues 7.45 pm, heats of the BBC *Sportsview* Trophy. Champion dogs in knock-out competition. (Trains from Liverpool Street to Romford)
Park Royal. Race of the week. 1,000 guineas. Heats. Mon 2.30 pm. (Bakerloo Line to Harlesden then bus 12.) Also racing Fri 2.30 pm
Harringay. Mon and Fri 7.30 pm. (Piccadilly Line to Manor House)
Hendon. Mon and Fri 7.45 pm. (Northern Line to Brent)
Stamford Bridge. Thurs 2.30 pm, Sat 6.15 pm. (District Line to Fulham Broadway, then short walk)
Walthamstow. Tues and Sat 7.45 pm (Buses 34, 58, 144 to Crooked Billet, then short walk)
Wembley. Mon and Fri 7.45 pm. (Metropolitan and Bakerloo Line to Wembley Park)
White City. Thurs and Sat 7.30 pm. (Central Line to White City.) Good restaurant
Wimbledon. Wed and Fri 7.45 pm. District Line to Wimbledon.) Good restaurant

GYMNASTICS
Great Britain v Hungary and Czechoslovakia. Empire Pool, Wembley. Sat 2 pm. (Bakerloo or Metropolitan Lines to Wembley Park)

SWIMMING/WATER POLO
ASA National Trials. Crystal Palace National Recreation Centre Sat 2.30 pm and 6.30 pm. Also water-polo: Great Britain v Hungary at each swimming session

LACROSSE
South of England six-a-side tournament. Sat 10.30 am. Crystal Palace National Recreation Centre. (Trains from Victoria, London Bridge, to Crystal Palace)

TABLE TENNIS
Kent closed championship. Sun 10 am. All day. Crystal Palace National Recreation Centre. (Travel arrangements as above. No dogs allowed in Centre. Catering and bar facilities)

MOTOR SPORT
Brands Hatch. Sun midday. Tunbridge Wells Motor Club sprint. (Trains Victoria to Swanley)

FENCING
Granville Cup. Sat, Sun. All day. AFA HQ, 83 Perham Road, West Kensington. (Piccadilly Line to Baron's Court, or District Line to West Kensington)

HORSE TRIALS
Kinlet Park. Bewdley, Worcestershire. Fri and Sat. All day. (Trains from Paddington to Birmingham, then local service.) First big horse trial of the year. Entries include internationals like Mary Macdonell on Kilmacthomas; Major Derek Allhusen with Lochinvar; Mike Bullen on his 18-hand giant Flight of Fancy; and Sheila Waddington with Fair and Square
Horse Trials Club Ball at Kinlet Hall. Sat 10 pm. Admission £2 10s. Roulette and dancing

GOLF
BEA have come up with a novel competition for British golfers who fly BEA to their holidays this year. Course in over 20 European countries may be used. Cards must be signed by partner and player, also countersigned by secretary or manager of club. Best round wins the solid silver trophy. Amateurs only. Entry cards from Sales Development Supt, BEA West London Air Terminal, Cromwell Road, SW7. Competition closes 31 December

PROPERTY

The Euston Centre, a 12-acre development bounded by Euston Road, Osnaburgh Street, Hampstead Road and Drummond Street, is nearing completion. The project was begun 13 years ago, and will take, in all, 17 years to finish. When it is completed there will be available for letting 1,600,000 square feet, which will include shops, offices, showrooms, flats, facilities for light industry, and a car-park for 900 cars.

This is reputed to be the largest, and it is certainly one of the most ambitious, private post-war developments in London. The developers, Balgray Investments Ltd (associated with the Stock Conversion Group), have been able to vary the buildings in size and shape according to their position and potential occupation, while at the same time keeping the development as a cohesive whole.

There are 10 main blocks, all except one (Euston Tower) named after admirals. Jellicoe House, on the corner of Osnaburgh Street and Euston Road, will consist of ground-floor shops, upper-floor showrooms and 45 self-contained flats above. The building will include a private basement-garage for residential tenants. Morgan House, on the other hand, is designed specifically for light industry. The main frontages to Euston Road and Hampstead Road will be occupied by a two-storey shop and showroom podium: The frontage on Euston Road is set back from the original line of the road to allow for an underpass catering for fast through traffic.
(Architects: Lewis Solomon, Kaye and Partners. Building contractors: George Wimpey & Co Ltd. Joint sole agents: D E & J Levy, Estate House, Haymarket, SW1, associated with Julian J Studley Inc, of New York, and Jones, Lang, Wootton, 58 James's Street, Street, SW1.

The Euston Development: to have park for 900 cars.

Entrance Hall at 80, Wimbledon Parkside.

View of St Paul's from the penthouse of Amen Lodge.

PENTHOUSE

Edward Erdman, 6 Grosvenor Street, W1 (MAY 8191), have on their books one of the few available penthouse flats in the City. The flat is on the fifth and sixth floors of Amen Lodge, Warwick Lane, EC4, and is available to let furnished at £500 per month, fully inclusive.

Accommodation includes three bedrooms, two bathrooms, a dining room, a very large reception room and study, two terraces and a private car park. The furnishing and decor is modern and luxurious, with some antique pieces; and among the most pleasant aspects of the flat are the near views of St Paul's Cathedral from its windows

No 8 Kensington Palace Gardens is the first new building to be erected in this private road for over 50 years. The block includes four duplex flats and a penthouse; the penthouse has just been sold by the joint sole agents, Kenneth Brown & Co, and Blake & Co – the price is not revealed, but is believed to be close to the asking figure of £105,000. The accommodation in the penthouse includes four bedrooms with bathrooms en suite, living area, maid's bedroom and bathroom, kitchen and a large balcony.

Among the assets of the building itself are a sauna bath, a security system of a closed circuit television communicating with the main entrance and the porters, and garaging for two large cars. **Flat seekers** who insist on modern convenience but would like to combine it with Georgian elegance might well find something to suit them at No 80 Parkside, on the edge of Wimbledon Common, where the Whicker & Hart Companies are building a group of three blocks of flats. The flats are well-equipped from the modern-convenience point of view. Bathrooms and kitchens have mosaic floors, there is an automatic porter telephone system, full gas central heating, lifts and car-ports.

From the decorative point of view, the developers have taken pains to reproduce Georgian detail, such as elaborate cornices and fluted columns with Ionic carved capitals. There are concealed lighting niches, decorated fitted cupboards, and well-proportioned rooms. Some show-flats are already on view (unfurnished, since the developers felt they would prefer prospective clients to see the flats uncluttered by other people's ideas on furnishing). A number of the flats will be offered for sale, at prices starting from £5,500, rising to £12,000. Some will be rented at between £525 and £850 p.a. exclusive. (Whicker & Hart, The Lodge, 80 Wimbledon Parkside, SW19. GIB 3142.)

angela ince

Once upon a time a well-meaning and quite agreeable young man decided to leave his tidy and well-managed farm just north of the M1 and spend a weekend in London. The money he planned to do it on was the fairly marginal profit from last year's harvest – remember that rain? BOY!
He'd been to the capital before, of course; tea at the Ritz was his mother's favourite treat for holidays from Charterhouse. There was an almost subterranean memory of a wet Coronation and a trip to the Palladium pantomime several years back.
He emerged at St Pancras feeling pretty chuffed about the whole operation and caught a taxi to his hotel.
After a shower and a shave he emerged into the gay streets of the swinging city.
But . . .
where could he eat well without being forced to spend too much?
where could he hear the best jazz?
how did he know what time the theatres ended so that he could book for dinner?
how did he find out what plays were worth looking at anyway?
where were all these discotheque and dolly birds he'd read about?
. . . these were the basic, most superficial lacks in his experience . . .
He solved his problem by giving Charles a ring
Charles is a rather suave bachelor with a flat off Belgrave Square
Charles generally goes backstage after a first night
Charles sends flowers to almost everyone
Charles knows about that raving new club in Hampstead
Charles looks stylish without being ludicrous
Charles eats well and can sum up a wine list with one sniff
Charles never really smells of after-shave
Charles always gets a taxi – even when he steps on to Berkeley Street on a wet evening between 5 and 6
Charles has London taped
Because Charles, of course, takes

london life

every week.

(PS his farmer friend decided to take it too and has it delivered each week. The farm is so much happier now)

SUNDAY, SWEET SUNDAY

A French habit worth adopting by the English is the tradition of lunching out on a Sunday *en famille*. But by the time one has had one's Sunday drink (which because of our licensing laws inevitably seems to mean drinking till last orders at 2 pm), it's usually a problem of not knowing what places are still open, rather than lack of the desire to lunch out.

The following is a selection of restaurants where you can eat in peace after the pubs shut . . . and are even encouraged to linger over your meal

HAMPSTEAD
Walk on heath. Lunchtime drinks. Then eat at:
Keats Restaurant, 3 Downshire Hill, NW3 (HAM 6959) where last orders for lunch are taken at 2.45 pm. This restaurant has rosy-glow decor and three menus – English, French and American. Specialities include duck and orange (17s 6d), Chicken à la Princess Royale (14s 6d), and Banana Creole (syrupy banana sweet, flavoured with rum) 6s 6d. Good carafe wine at 15s. Run by Leslie Linden (of Cool, White and Crazy Elephant fame) and Bernard Hanison

La Gaffe, 109 Heath Street, NW3 (HAM 8965)
Last orders for lunch at 3 pm. Unlicensed, so bring drink with you. Pleasant, friendly bistro-type restaurant, specialities include home-made *terrine* (4s 6d), *escalope de veau Chasseur* – escalope stuffed with cheese and covered with onion, mushroom and white wine cream sauce (12s 6d), and *Poulet sauté comme Chez Nous* – chicken casserole with red wine, onion, celery and pimento sauce (11s 6d)

Andalucia, 80 Heath Street, NW3 (HAM 4111)
Last orders at 3 pm but only licensed for selling drinks till 2 pm. Being Spanish a speciality is, of course, *paella*, also *parillada pescado* – grilled squid, turbot, prawns, mussels, fried lobster and bream (15s)

CHELSEA
Shop-gaze down King's Road. Drink. Lunch at:
Casserole, 38 King's Road, SW3 (FLA 2351)
Last orders at 3 pm. Always have one roast dish on Sundays (roast beef 15s without vegetables). Specialities include beef and fresh pineapple casserole (12s 6d) and steak and mango casserole (12s 6d). Superb hors d'oeuvres from trolley and first-rate sweets. Wines from 14s 6d bottle – carafe wine at 12s 6d. Average cost of lunch per head – about 22s 6d without drinks

SOHO
Schmidt's, 41 Charlotte Street, W1 (MUS 0723)
Lunch can go on till 10.30 pm here, as it is one of few restaurants in London that are open all through the afternoon. Licensed for drinks till 2 pm. Speciality: cheapness. For example, Viener Schnitzel with vegetables at 5s 6d, *Kalbshaxe* (roast knuckle of veal) 6s. Wines start at 13s 6d bottle. German lager at 3s 10d. (Also delicatessen department open from 10.30 in the morning till 10.30 at night.)

Trattoria Terrazza, 19 Romilly Street, W1 (GER 8991)
Last orders at 2.45 pm. Licensed to sell drinks till 2.30 pm. Speciality starters include Palma Ham with pears (10s 6d), *cannelloni* or *pasta* with fresh mussel sauce (*rigatoni alle cozze*, 6s 6d). Main dish speciality is *petto di pollo sorpresa* (15s 6d) and *pollo Vesuvio* – chicken escalope covered with ham, aubergines, tomato and cheese sauce. Carafe wines from 15s 6d. Average lunch without drinks should cost about £1 12s

KINGSTON-UPON-THAMES
Contented Plaice, 60 High Street, Kingston-upon-Thames (KIN 9755)
Serves lunches till 3.30, licensed till 3.30. Edwardian fish parlour – waiters in boaters, stuffed fish on walls, atmosphere, and terrace overlooking river where it is possible to eat outside on fine days. Mainly fish dishes, but also good steaks. Fish and chips to take away

MAYFAIR
Empress, 15 Berkeley Street, W1 (MAY 6126)
No time limit on Sunday lunches, but only licensed for drinks till 2 pm. They are encouraging idea of coming to lunch *en famille* on Sundays – as the French do – and unlike many other restaurants will welcome children. Traditional Sunday lunch of roast beef and also specialise in Sunday "brunch" dishes. *Plat du jour* dishes cost about 17s 6d, with half-portions for children. Excellent cold buffet with shellfish in season and specialities like *coquille* of fresh salmon (12s 6d) and starter of Avocado pear with shrimps and smoked salmon (12s 6d). Wines are expensive – carafe at 22s 6d, by the glass at 6s 6d, with bottles of wine starting at 25s 6d

KNIGHTSBRIDGE
El Cubano, 171 Brompton Road, SW3 (KEN 0418)
Mexican Room open for last orders till 3 pm. Latest gimmick is floor-show of caged girl dancers – something to goggle at as you drink tequila (from 3s to 7s 6d glass) and enjoy one of exotic Mexican specialities. Alternatively you can lunch from the new "Caged Special" *table d'hôte* menu which at 10s 6d includes soups and *pastas*, *chile con carne* or *enchilladas* or bacon and eggs, etc., with home-made pastries to follow

KENSINGTON
Contented Sole, 19 Exhibition Road, SW7 (KNI 8359)
Open for last orders till 2.45. Fish only for main dishes, but no lobsters or oysters. Fish and chips off-sales department open till 2.45 pm

GREENWICH
Take a boat down Thames from Charing Cross, Westminster Pier or Tower Pier. You can drink at the **Yacht Tavern** – close to Royal Naval College, which has nautical decor and outside river terrace, and eat at **Trafalgar Tavern** where last orders are at 2.30 pm. **(GRE 2437)**. Book a window table if you can. There are two restaurants – one English, where you can choose traditional roast plus all the trimmings from the joint trolley (roast beef plus veg. 15s 6d) and start with the speciality, whitebait (7s 6d). The other restaurant is French and specialities include mullet stuffed with garlic, tomato and mushroom sauce (10s 6d) and *suprême de volaille sousclochе* – wing and breast of chicken cooked in white wine and brandy with mushrooms and asparagus tips. Two bars on first floor with balconies where you can drink and watch the river flowing by

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PERSONAL

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PERSONAL

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something to say...

Club life

Your recent correspondence has touched on London's club life, and as a club owner I should like to advance a few pointers as to why things in 1966 are not perhaps as rosy as before.

The Licensing Act increases time until 3 am. My people arrive later and spend some amount of money, but I have to pay my staff for the extra hour. Also the clubs outside London can now serve alcohol to within one hour of those in the West End, and this means it is no longer a thrill for Northern businessmen to come to London. Clubs in the North have not the same overheads as we have in Mayfair.

It is much easier to get a licence now, which means more competition than ever and, as far as gambling goes, many men spend the month's spending potential in one night, irrespective of their income, and will not be seen again until their next cheque comes in.

Of course, Mr Callaghan gave the final straw that broke the camel's back.

Peter Elliott,
The Blue Angel,
Berkeley Street, W1

Sorry, not today

I do a lot of work for charity, and I find that most people who are not generous are the ones who can afford to be. Their refusal to help is explained away by the following phrase: "What have they ever done for me?"

This makes me see red. That has nothing to do with giving – in fact, if one only gives in order to receive it is the negation of giving. If you don't feel generous or you really can't afford it – or you don't think it is a worthy cause – have the courage to say so. I am never offended by the "Can't afford it today, dear" or "I prefer to donate to 'so and so'." But that other reply makes me wild.

Sylvia Syms,
Knightsbridge, SW1

Unnatural

On a recent visit to London I was horrified to notice that most young men were wearing wide flowery ties and most women short tight skirts. And your magazine seems to support this unnatural trend. Why can't you crusade for narrow, plain ties and long, loose skirts? Otherwise we shall be the laughing stock of Europe.

Arthur Lomax,
Rock Street,
Salford 7

Down with boutiques

Do you think that *London Life* could conceivably help all sane men rise up and overthrow the boutique fetish? Every time one blinks, another tatty little shop seems to open, usually under the grossly inept management of some *soi-disant* actress, model or pop star, and calling itself somebody's boutique: in some areas of London it is becoming impossible to find a shop where the stock is simply presented, without nonsensical display gimmicks, and where the staff have the slightest idea of their trade: one of these days an innocent shopper is going to be strangled in the trawler-netting as he strains naïvely towards the artistic compost-heap of clothing buried behind the décor. If it's such a good idea, why don't Vickers open an armaments boutique full of trend-setting explosives – or the Coal Board start a chain of wittily titled Slag Stores, staffed by abrasive, today-people in clogs and pit-helmets?

Stamp out boutiquery! Please.

Antonia Clapham,
W1

Needled

This week I have just seen a most powerful and human film, *The Slender Thread*, which has had hardly any publicity or critical notice. But the two leading players, Mr Sidney Poitier and Miss Anne Bancroft, give superb performances, and helped by some of the most bewitching photography, take this most professional "sleeper" of a film into the very top drawer of movie-going.

How different from the Richard Burton epic, *The Spy Who Came in From the Cold* – a loudly heralded job, all the necessary trumpet blowing, star-laden première and consequent hoo-ha. I gave up on this film after the first half-hour, for what good to me is a film I can neither follow nor understand? Having discussed this film with others, I do not seem to be the only one who wonders what on earth it is all about. And some of the playing was not all that hot either; for example, Oskar Werner, wonderful in the recent *Ship of Fools*, was so inaudible he might as well have done the whole thing in mime.

Let's have a lot less chi-chi and much more professionalism. I do hope that *Slender Thread* makes more money than *Spy*; that will at least prove my point just a little.

Barrie Stacey,
Monmouth Street,
WC2

LSD

Almost three years ago I was given LSD, but under strict hospital supervision. I had no idea what it was at the time. I only knew it was something rather different, as I had to spend the night in hospital.

Even now, I do not care to look back on one of the most frightening times I have ever been through, and most certainly would not care to go through again, at any cost.

The hallucinations are well described in your article, and it is quite a pleasant world to drift in while one is subject to them; but if only people knew what it is like during the interval when the drug is losing its power, yet one is far from normality.

It would take too long for me to tell you of my experiences, but I can only say that these people who dabble with drugs for "kicks" should hesitate and think of what can happen after the "kick" has worn off.

Mrs Violet Rogers,
Vinner Road,
Sydenham, SE26

I am a psychiatrist and have been using LSD in hospital and in private for the past 11 years, and have found it to be an extremely useful therapeutic drug.

I am concerned about your article in that it may influence public thought against the valuable use of this drug in medical therapy. The public should also know that with controlled environment and dosage this drug might be called the "Penicillin of Psychiatry," since it can cure hitherto incurable illnesses. Many other medical therapists could supply evidence of this.

I am in complete agreement with you about the danger of taking this drug indiscriminately, using the Black Market products without controlled dosage or environment. I do not, however, think you make it clear that if it is available on a doctor's prescription, it can still only be obtained from the Black Market.

Since you mention the overpowering brainwashing effect of the drug, and the possibility of it being used in chemical warfare, it might also be reassuring to the public to know that the drug is non-toxic physically, and the overwhelming mental effect can be easily neutralised by taking any barbiturate such as phenobarbitone.

I hope you will publish this letter to vindicate the position of LSD therapeutically in the hands of medical specialists.

A Psychiatrist

I had LSD over a period of 10 months as a patient in a mental hospital. I agree that it could become a menace, but I would like everyone to know of the good it can do for the emotionally ill, if in the right hands. I am 28 and had withdrawn from life at an early age owing to childhood experiences. In later years this led to suicidal tendencies, excessive drinking and promiscuity. Had it not been for LSD my marriage would surely have failed. Other kinds of treatment met with no response. Now because of this drug I have learned to mature emotionally, found out why I behaved as I did, and been given the strength to accept the circumstances which caused all this. My state of mind affected my feelings towards my children; I wanted to harm them, and I harboured all sorts of hostilities which are too complex to be put down here. I wouldn't like to see the drug banned as it could help many others like myself if only they knew how wonderful it is.

Mrs R J Harrison,
Cove Road,
Cove, Farnborough,
Hants

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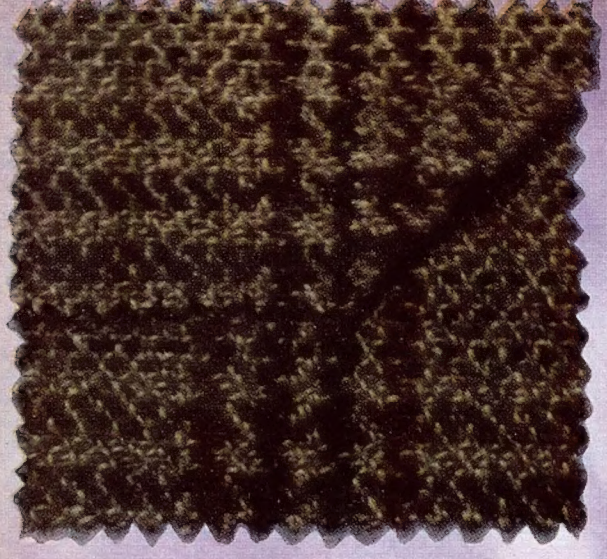

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